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THE MUSIC REVIEW

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VOL. XVIII, NO. 4

NOVEMBER, 1957

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The Science of Harmony

BY

MATTHEW SHIRLAW

AMONG the events in the musical world worthy of more than passing notice has been the appearance, within comparatively recent years, of two works treating of harmony, its theory and practice, by writers who must be reckoned as among the most outstanding composers of our day. Although important works on harmony were written by two eminent composers of the eighteenth century, Rameau and Tartini, the great composers, preoccupied with the creation of their harmonic masterpieces, have not bequeathed to us any text-books on the subject. This, for many reasons, is to be regretted. A text-book by Chopin or Wagner treating of the art and science of harmony would be of absorbing interest for every musician. The appearance, then, of works on harmony by two of the most eminent composers of our time is especially welcome. These are the voluminous *Harmonielehre* by Arnold Schönberg, and *Unterweisung im Tonsatz* by Paul Hindemith (also in English translations; that of Schönberg in an abbreviated form).

As is well known, not only are both composers fully cognisant of the harmonic developments of recent years, both are themselves among the foremost exponents of modern harmony. They have indeed been frequently acclaimed as apostles of atonality. An atonalist, however, has no business with harmony, and ought not to waste his time and that of other people in writing about it. Atonal harmony is about as rational a conception as a square circle. Schönberg vigorously protests against his music being described as atonal. He is a musician, he affirms, and therefore cannot be an atonalist. Music, he remarks, is based on tonal relationship. What is atonal, therefore, cannot be music. In his *Harmonielehre* he takes as his starting point the harmonic triad and the diatonic scale. In the diatonic scale there are three primary triads, viz. those on the degrees I, V and IV, and four secondary triads. The diatonic scale is the basis of the chromatic. One should avoid writing consecutive fifths and octaves, etc. Thus does he proceed along lines made familiar by unnumbered writers on harmony of the last two centuries.

Professor Hindemith, on his part, points out that all harmonic music has the major triad as its starting point. His words on this subject must have the weightiest importance for every musician. "Music", he remarks, "as long as it exists, will always take its departure from the major triad, and return to it. The triad is simple and elemental like rain, snow, or wind".—"Tonality is a natural force, like gravity.—There are today a considerable number of composers who issue works that they call atonal. But we know that there can be no such thing as atonality". "Atonality", he proceeds, "is but the outcome of the uncritical idolatry of tempered tuning. The decline in the value placed upon tonality is based on the system of equal temperament, a compromise

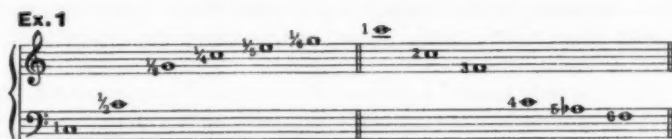
which is presented to us by the keyboard, as an aid in mastering the tonal world, and then pretends to be that world itself". It would indeed be extraordinary were a keyed instrument such as the pianoforte—an instrument which provides but a single key for two entirely different sounds, such as $g\sharp$ and $a\flat$, or c and $b\sharp$ —to be selected as the supreme arbiter in music and harmony.

Both Schönberg and Hindemith deal at the outset with simple diatonic before proceeding to treat of complicated chromatic harmony. And in this the wisdom of both composers is manifest. For from its first beginnings harmony has displayed a consistent development. Whoever, therefore, attempts to treat of modern chromatic harmony without first ascertaining whether he is able to explain diatonic harmony attempts to build on a most insecure basis. Any structure erected on such a basis is apt to collapse like a house of cards. But where does one seek for a rational explanation of simple diatonic harmony, indeed of our simple major and minor modes? Without doubt the major harmony arises in harmonic resonance, in the primary series of overtones. So far, so good. What then, of the only other consonant triad used in music, the minor triad? Schönberg gives us no account of its nature. For Professor Hindemith "it remains a mystery". How then account for the simplest harmony in the minor mode, indeed in the major mode also; for minor as well as major triads are to be found there?

From the very outset the science of harmony has presented difficulties which have appeared to be insuperable. Already Rameau had pointed out that the three primary triads of a key were those on I (tonic), V (dominant), and IV (subdominant), and musicians were agreed that this was in accordance with the judgment of the ear. The three fundamental sounds of C major, then, were f - c - g , and the three triads, f - a - c' - e' - g' - b' - d'' , from which all the sounds of the C major diatonic scale were derived. C is tonic. It generates its fifth, g . What, then, of f ? Whence does it arise? C generates g , but it does not and cannot generate f . This is not found even in the extended harmonic series of which c is prime. Not only so. For f is the ultimate source of the fundamental sounds f - c - g , and therefore of all the sounds of the scale. Why then is not f , rather than its fifth c , established as tonic?

Eminent writers on harmony, aware of this difficulty—as others were not—attempted in various ways either to overcome or evade it. Dr. Day, in his misguided exploitation of the harmonic series, thought he had discovered f as the "natural 7th" of g , the dominant. The natural 7th, however, has never played a part in any harmonic music, ancient or modern. Moritz Hauptmann (*Natur der Harmonik*), recognizing the impossibility of discovering f among the overtones of c , to say nothing of the egregious difficulties presented by the chromatic sounds of the scale, as well as the minor harmony and modes, abandoned the harmonic series altogether as a foundation for the science of harmony, and endeavoured to find for it an adequate basis in the dialectics of Hegel, the philosopher. Dr. Hugo Riemann, on his part, formed the opinion that for the proper understanding of the problem it was necessary to postulate not only an ascending harmonic, but also a descending arithmetical series (Ex. 1). Thus c would generate not only its upper fifth, g , but also its lower

fifth, *f*, the corresponding undertone. Later he admitted that he had been mistaken. There was no real or objective series of undertones. Harmony



was generated upward, not downward. Riemann, in this instance, was merely treading in Rameau's footsteps. Rameau also postulated an arithmetical series, and also, later, abandoned it. Nevertheless, an arithmetical order, symbolizing an inversion of the harmonic series, is not without significance for the science of harmony.

One of the stock arguments against the use of the harmonic series as a principle of harmony, one advanced by Berlioz among others, is that the series extends much further than its sixth term. Why stop at the number six, why should the higher overtones be excluded? Why not include at least the natural 7th? This also forms part of musical resonance, and may be distinguished by the ear. Briefly, such an objection may be met by pointing out that the natural 7th has never found a place in musical art, or in any harmonic system, ancient or modern. What future developments may bring forth it is difficult to foresee, but until the natural 7th has found a place in harmonic music, there would seem to be little point in dealing with it. At present the introduction of such intervals as 6-7, 7-8, 7-9, to say nothing of several others, would merely puzzle the ear and lead to tonal confusion. For example, the interval 7-9 would fall on our ears as a peculiarly unpleasant major third, and the smaller interval 6-7 as a minor third badly out of tune. If the appeal be made to equal temperament, which places the harmonic thirds out of tune, the answer to the question how the different kinds of third are to be distinguished from each other becomes more difficult than ever.

More serious is the objection that the *senario*, the first six partial tones, provides but a single chord. Doubtless for this reason the majority of writers on harmony, after displaying to their readers the first sixteen terms of the harmonic series, make no further reference to it. In the words of Hauptmann, "the introductory chapter on acoustics in the text-books is always entirely left behind in the subsequent doctrine of chords, or harmony". As a rule, the subsequent doctrine is that harmony is derived from the scale. In that case, the scale must be harmonic, that is, its sounds must be derived from harmony. Our scales owe their existence to harmony, which arises independently of any scale. A harmonic scale, however, is not constituted by dividing the octave into six whole tones (the whole tone scale?), or dividing this scale into semitones, or eighteen thirds of a tone, as in some eastern scales. Harmony cannot be manufactured in any such arbitrary fashion. Harmonic relations are not the invention of the musician. They arise as natural phenomena. They are, as Tartini remarked, "independent of the human will". Guided by such natural relations, our task is to discover a rational basis for the

science of harmony, as far as space will allow—as far at least as concerns our major and minor modes.

The three harmonic intervals directly generated from a prime are the octave, the fifth, and the (major) third. It is in this order that they arise in the *senario*, and it was in this order that they were gradually appreciated. How gradually, one can only hazard a guess. The period of time involved, however, can scarcely have been less than 2,000 years, and more rather than less. The only consonant relationships recognized by early peoples were those of the octave and fifth. The harmonic third was unknown to all antiquity. The Greeks were able to formulate what we know as a chain of fifths (or fourths). Descending from *a*, the first consonant interval met with was the fourth, *e*. Still descending, another fourth, *b*, is discovered, and the process may continue further. If, then, any sound be taken, say *F*, we know, as the Greeks did not, that this may generate its fifth, *c*. This in its turn may generate its fifth, *g*, so that with each sound thus arrived at becoming in its turn a generator, there arises the familiar chain of fifths, such as *F-c-g-d'-a'-e''-b''*. In this fifth series *F* has only a single fifth related to it, *viz. c*. *c*, however, has a fifth not only above but also below it. It is the central sound, and one which links together the two fifths *F-c*, and *c-g*. Thus the triad of sounds, *F-c-g* forms a little tonal system. And the seven sounds of the chain of fifths, which are the seven sounds of ancient diatonic scales, constitute a triad of triads, linked together by a common sound, thus, *F-c-g-d-a-e-b*.

In descending order the three octave systems which thus arise are *e-a-b-e'*. *e*, as the central sound of the triad *a-e-b* fittingly supplies the octave within which the sounds *a* and *b* find a place. A tone lower there is the system *d-g-a-d'*, then that of *c-f-g-c'*. The first formed the basis and furnished the fixed tones of the ancient Greek Dorian octave system or mode. The *d* mode was known as the Phrygian, and the *c* mode as the Lydian. The Lydian having been arrived at, all the seven sounds of the complete diatonic scale have been formulated. Whether this was the reason why the Greeks gave to a fourth or *b* mode which they recognized the name of Mixolydian, or mixed Lydian, as sharing the sounds of the Lydian mode, we have no means of knowing. *b* was the sound which completed the tetrachord *b-c-d-e*. In the early stages of Greek musical development the sounds within the tetrachord were "free" and might vary indefinitely. The Greeks seem never to have quite lost their love for such inharmonic sounds and intervals. In their chromatic *genus* they made use of the chain of fifths in the form *g-d-a-e-b-f#c* and in this scale are two sounds of which it may be positively affirmed that they were inharmonic. The scale arises from the union of the two triads *a-e-b*, and *b-f#c* (Ex. 2(a)). Such a union produces the pentatonic scale, of which the

Ex. 2(a)



Greeks can scarcely have been ignorant. To this the sounds $f\sharp$ and $c\sharp$ have been added, and these are quite evidently inharmonic. A similar union of the two lower triads, $g-d-a$, and $a-e-b$, again gives a pentatonic scale. The addition of $f\sharp$ and $c\sharp$ completes the Dorian mode (Ex. 2 (b)). Both sounds,

Ex. 2(b)



however, are still inharmonic. Eventually the Greeks were able to give to both fifth determinations, as part of the chain beginning on F . To the sound a fifth below the starting point of the descending mode they gave the name of *Mese*, or middle, as in the octave division $e-a-e'$. Here a , the *Mese*, represents the arithmetical mean of the e octave, the reverse of the harmonic.

In the Greek system $e-a-b-e'$, it may be thought that there occurs not only the arithmetical division of the e octave, but also its harmonic division, $e-b-e'$, and that $e-b$ is a harmonic or authentic fifth, with e as ground-tone or root. The Greeks, however, knew nothing of roots, and had not learned to appreciate the authentic fifth. The fixed tones $a-e-b$ cannot be identified with the fundamental sounds of our e major or minor modes. The fixed tones of their mode represented the union of the two smaller arithmetical systems $e-a-e'$, and $b-e-b'$. The latter, brought within or united with the Dorian octave system, necessarily appeared as $e-b-e'$. Not, however, as an authentic fifth. For the Greeks, it consisted of the tetrachord $e-a$, plus the disjunctive tone $a-b$.

With the decay of Greek culture, the Greek tone systems came under Roman and ecclesiastical influence. The result was their drastic transformation. The beautiful order and symmetry which characterized them all but disappeared. In the turmoil of the period keys and modes were confused. The Greek keys followed an ascending order. The modes, of which the initial tones were respectively e, d, c, b , succeeded one another in the reverse direction, that is, descending. The new ecclesiastical modes, with initials d, e, f, g , followed the ascending order of the Greek keys, instead of the descending order of the modes. Further, the initial note of the ecclesiastical Dorian mode was changed to d , a tone lower than that of the Greek Dorian. Here again a confusion of modes with keys may be traced. The Greek Hypodorian mode lay within the octave $A-a$ (later, in Greek notation, a semitone higher). While, however, the Greek Dorian mode ranged a fifth higher than its allied hypodorian, the Greek Dorian key ranged only a fourth higher than the Hypodorian key. Such a relationship between the Greek keys was now transferred to the modes. The new ecclesiastical Dorian mode was placed a fourth above the Hypodorian mode, and thus a tone lower than the Greek Dorian, that is on d instead of e . It would seem, then, that the new order was the result of a mistake, or series of mistakes. Assumed to be Grecian, it would have been regarded by the Greeks of the classical period with dismay, and as tonally

incomprehensible. Nevertheless, from such a comparative chaos there emerged, in the course of centuries, momentous results—results which its originators did not calculate, and certainly did not foresee, harmonic developments which eventually made possible an *Eroica* Symphony, and a *B minor Mass*.

An early result was the appreciation of the fifth as authentic. This became apparent when at length the system of the four authentic and their allied plagal modes had been finally formulated and established. The appreciation of the ascending authentic fifth does not appear to have been the reason for the ascending scale. Rather, the ascending scale led to the appreciation of the authentic fifth. The Dorian octave had the harmonic division *d-a-d'*. It might be expected that the scale beginning a fifth higher (the Hypodorian) would have a similar harmonic basis, viz. *a-e'-a'*. On the contrary, it was based on the arithmetical *a-d'-a'*, and instead of being regarded as a fifth authentic, it was quite correctly defined as a hypo-mode, linked with the Dorian, and known as the Hypodorian mode. This mode represents the ascent of a fifth from *d*, and the most immediate result of such an ascent, as stated above, is to bring about the arithmetical division of the octave. Thus the primary overtones of D exhibit first the octave D-*d*. The ascent being made to *a*, this, as bass and potential prime, strives also to produce its octave and fifth. It succeeds with the octave, and may ultimately produce its fifth. But not at present. For *d*, the fourth above, stands in the way, and is already in possession. Only when it is pushed aside, as it were (Ex. 3), is the fifth *e* able to

Ex. 3



assert itself. The result, then, in the first instance, of the fifth ascent is the arithmetical *a-d-a'*. The *a* mode, after its gallant attempt to assert its independence, has not the heart to break away completely from the paternal household; indeed, in our major and minor modes, one finds the arithmetical as well as the harmonic division of the octave: in C major and minor as *c-f-g-c'*.

The introduction of the natural third in the place of the Pythagorean, and the subsequent use of *musica ficta* marked the beginning of the end of the ancient modal system. Later, the appearance of two new authentic modes, the Ionian or *c* mode, and the Aeolian or *a* mode, may be said to have signalled its break up. The natural third brought with it the harmonic triad, unknown to scales with Pythagorean thirds. The harmonic triad made possible the two chief cadences—the authentic or perfect, and the plagal. These cadences firmly established the tonic, conspicuous, as such, by its absence in the older modes. It is often held that it was the leading note, for example *c#* in the Dorian mode, that defined the tonic. It was not melody, however, but

harmony that was the reason for the introduction of $c\sharp$ in place of the $c\flat$ of the ancient mode. For the harmonic succession V-I becomes uncertain where V represents a minor triad. It is uncertain because in the minor triad $a-c-e$, a is not firmly established as root or fundamental; a is root of its fifth, e , but not of its minor third c . For a similar reason the concluding chord $d-f-a$ was frequently changed to the major $d-f\sharp-a$, or an ending was made with the bare fifth. It was eventually perceived, although perhaps not until later than the sixteenth century, that the two cadences, authentic and plagal, determined the three fundamental triads, as well as all the sounds of the diatonic mode, and by their union constituted our major and minor key-systems.

These, then, represent the outcome of considerably over 2,000 years of testing and experiment, based on nothing but the fifth, third and octave. This seems almost ludicrously inadequate. The stuff handled by the musician, however, is not dead matter. It is, one might say, living substance. A prime generates its harmonics. Each of these may generate its own overtone series. For each is fashioned in the image of its maker and after its likeness. Before anything was known of the fifth, however, scales existed in abundance. The melodic sounds were "free", without tonal relationship, and apart from rhythm, varieties of tone colour and sound volume—valuable means of expression, by the way, which our own music cannot dispense with—differed only in pitch. Being inharmonic, there is obviously no limit to their production. Although there are those who refuse to credit their possibility, such scales have existed, and are still to be met with. Wagner himself, at the beginning of act 3 of *Tristan*, does his best to induce the shepherd to "warble his native wood-notes wild". The effect, however, is all but spoiled by the fact that the shepherd's air is played on an instrument tuned to our harmonic scale—the cor anglais. It is sometimes thought that the introduction of such "free" or atonal scales—although sometimes they contain a fourth or fifth while the other sounds are inharmonic—would enrich, indeed revolutionize, our art of harmony. Doubtless. Certainly to enrich harmony by non-harmony, to extract harmony from a non-harmonic scale, would represent a notable achievement. In a drama even non-musical sound, a knocking at the door, the howling of the wind, may produce a telling dramatic effect. Richard Strauss, in his *Elektra*, does not enwrap his characters in soft Lydian airs. He might, indeed, during a considerable part of his music-drama, have used not inappropriately a variety of aggregations of sound, or noise, in which harmony was entirely non-existent. In such a case does the work remain a music-drama? Or has the Muse fled in horror?

With the advent of the harmonic fifth the bewildering array of non-harmonic scales was reduced, in the Greek and ecclesiastical modes, to seven or eight, whose sounds were harmonically determined. With the appreciation of the harmonic third these in turn were reduced to two, our major and minor. And here we are confronted by that tonal sphinx, that riddle or rather series of riddles which have perplexed the most eminent writers who have investigated the nature of harmony. In such an intricate web of tonal relations, however easy it may be to enter, it is very difficult to avoid being entangled.

The three fundamental sounds of the key of C major are f - c - g . Why three sounds, and not more or less, and why these particular sounds? Given any sound, as c , certain other sounds, in both an ascending and descending direction, were discerned to have a peculiar tonal relationship with it. First there was the octave, then the fifth. Hence the triad f - c - g . There cannot be less, because c has two fifths related to it. There cannot be more, because if another fifth be added either above or below, that is d or b , these bear no fifth relationship to c . c , then, becomes a tonal centre, with a fifth both above and below it, and effecting the union of both. Whereas early diatonic scales, with Pythagorean tuning, were derived from the triad of triads constituting the chain of fifths (or fourths) F - c - g - d - a - e - b , with the appreciation of the harmonic third each sound of the triad f - c - g was recognized to form the foundation of both its fifth and third, and thus to bring about the triad of triads which compose our diatonic key-system f - a - c - e - g - b - d ". As f is the generator of its fifth c' , and c' of its fifth g' , it would, then, appear that f is the ultimate source of all the sounds above it, and of all the sounds of the C major scale. (For f any other sound might of course be substituted. With f as starting point, accidentals can be dispensed with.)

Here we seem to have what so many writers on harmony have exerted themselves to discover: a tonic which generates all the sounds of the diatonic scale. Unfortunately, f is not the tonic. It cannot be the tonal centre of the triad of fundamentals. It does not become the tonic merely because it develops a series of overtones. d does not arise as sixth of f , nor b as its augmented fourth. Further, c , although it owes its origin to f , is not subservient to f . On the contrary, f is subservient to c . This, and the fact of the plagal cadence, are forgotten by those who maintain that the fifth has but one aspect. There is a plagal as well as an authentic fifth. Both have been compared and examined above in dealing with the ancient authentic and plagal modes. A mode and its hypo-mode were distinct octave systems. In our major and minor both find a place within one and the same octave. The Greeks, in dealing with the triad a - e - b placed the sounds a and b within the e octave, this being the sound which linked the two fifths together, thus, e - a - b - e' . These are the fixed sounds of their Dorian species. They are also the fundamental sounds of our e major and minor modes. Similarly in the case of the triad of fundamentals f - c - g . f and g find a place within the c octave, that of the tonal centre, as c - f - g - c' . The c octave is thus divided in two ways, one harmonic, the other arithmetical. As has been pointed out, the authentic fifth, one and the same fifth, may change its nature and become plagal. But neither can be distinguished without the octave. The ecclesiastical Dorian and its plagal mode had the same fifth, d - a . In the authentic mode the octave was added upwards. In the plagal mode the same intervals are present, but in the opposite direction. Such an arithmetical division of the octave seems to have been sufficient to distinguish the old plagal mode. In our day, while every plagal fifth gives rise to an arithmetical division of the octave, this does not invariably bring about the plagal or subdominant fifth.

The change from authentic to plagal goes on under our eyes, or ears, every

day, perhaps a score of times a day. For example, Mozart, commencing a sonata or symphony in C major, will place his second subject in G major, the result being that the authentic fifth $c-g$ has become plagal. C, the original tonic, has become sub-dominant. Certainly, a modulation to any other key would change the meaning of the fifth $c-g$, but would not make it plagal. Similarly, the tonal centre, or tonic, of the triad of fundamentals $f-c-g$ is not f , but c , a fifth higher. Without doubt, it is f which has brought the complete triad into existence. Were it to disappear, both c and g would disappear along with it. It is as if the father had delivered over all his privileges and possessions to the son.

The fifth which divides the octave, as $c-g-c'$, brings about not one interval only, but two—the fifth $c-g$, and the fourth $g-c'$. Descartes called the fourth the "shadow" of the fifth—an expressive term, if not invariably accurate. At any rate, if the fifth is to be apprehended as harmonic, it must be accompanied by the fourth, expressed or implied, above it. If a plagal fifth, the fourth appears below. Conversely, the fourth is unintelligible except as the octave complement of the fifth. It is merely what is left of the octave once the fifth has been placed within it, as the shadow that cannot be separated from the substance. Thus the harmonic order, as $c-g-c'-g'$ may be said to carry a potential arithmetical $g-c'-g'$, indeed a plagal order along with it. So long as c remains steadfast as root, this latter is kept in subjection. At any moment, however, g may become tonal centre. Otherwise no modulation to the key of g would be possible. The fifth $c-g$ becomes plagal.

The nature of the harmonic form $c-g-c'$ is manifest. Not so the arithmetical $c-f-c'$. C does not and cannot generate f , and any attempt to derive it from c is mere waste of time. f , then, seems to be a "foreign tone" which contradicts and clashes with the natural overtone, g . This leads back to the age-long dispute as to whether the fourth is a concord or a discord. The answer, that it is both, although correct, is one that, presumably, would have satisfied neither of the contending parties. Neither is it likely to find favour with the adherents of Helmholtz' theory of consonance and dissonance. For if, according to this theory, the fourth is a consonance, it cannot be a dissonance, and *vice versa*. For sixteenth-century musicians the fourth above the bass was a discord. It remains such so long as its lower note is insisted upon as fundamental and root. On the other hand, in the $6/4$ chord which precedes the cadenza in a Mozart or Beethoven concerto, the fourth is anything but dissonant. It falls on the ear as a concord, and with the other sounds of the chord is left, so to speak, floating in the air. In the harmonic $c-g-c'$, a fourth is present, but it scarcely exists for the ear. Like the old contrapuntists, we hear only a fifth and octave above the bass. Here the fourth $g-c'$ arises and is harmonically intelligible only as the octave complement of the fifth $c-g$. If this be true of the harmonic it is also true of the arithmetical form which it brings into being. In this case the fourth is at the bottom, as in $c-f-c'$. It also arises as the octave complement of the fifth $f-c$, but in a downward direction. Unintelligible as a fourth and octave formation, the ear readily grasps it as a fifth and octave unity, like the harmonic, but in the opposite direction.

The opinion that the ear cannot appreciate harmony in such a way is not confirmed by experience. The ear can distinguish an octave or fifth, or both, below middle c' as well as above it. The fourth, as $c'-f'$, frequently falls on the ear as a consonance. Not, however, in an upward direction. That is, c' does not and cannot generate f' . In the harmonic $f-c'-f'$ octave and fifth, f' and c' are united in f . In the arithmetical $c-f-c'$ octave and fifth are united in c' : in the reverse direction, as it were. For this reason, and also because it represents the tonal centre and tonic—for $f-c'$ has been assumed to be not only an arithmetical but a plagal fifth— c' here dominates the situation. So much so, that c' is apprehended as octave of c rather than as fifth of f . F as generator of c' becomes of secondary importance. Even were it to generate nothing, the fifth $f-c'$ would not thereby disappear. The octave arises more directly than the fifth. Hence the ear is not at all disposed to understand the fifth $f-c'$ as furnishing c with its octave. It would have less difficulty in understanding the c' octave as furnishing f with its fifth. For the Greeks, c' , not f was the preponderating sound. And it arose as the octave of c .

In the $6/4$ tonic chord the student is advised to double not the root but the fifth, as $g-c'-e'-g'$. Why such a strange subservience of the root to the fifth? The explanation generally given is that c' , the fourth above the bass, is a discord, and therefore should not be doubled. $G-c'$, however, is here anything but a discord. It arises as the octave complement of the fifth, and as part of the arithmetical form $g-c'-g'$, in which not the root c , but the fifth, g' , is doubled. And in this case the fifth $c'-g'$ is not even plagal, although it is arithmetical. It may be objected that the chord cannot represent an arithmetical construction. c generates both its third and fifth, and in an upward direction. This cannot be gainsaid. Nevertheless, g is in the bass, and the chord rests on the fifth and octave basis $g-c'-g'$. Such a form is not derived from any real or supposed objective undertone series.

It is not an arithmetical order that creates the form. It generates nothing. Rather, it is the form that brings about the arithmetical order. As remarked above, the form $g-c'-g'$ arises in the *senario* itself. Similarly in the case of the subdominant harmony, $f-a-c'$. Here f generates its third and fifth, but does not thereby cease to be subdominant. It would, however, did it not represent the initial sound of the triad of fundamentals $f-c'-g'$, and the arithmetical mean of the octave, as $c-f-c'$. The dependent, portentous effect of the subdominant harmony is well known, something even of the mystery of the minor harmony. It is not surprising that it so frequently does actually become minor and may indeed be said to form an integral part of the major key and scale. This is the only form of the scale used by Brahms in the 23rd and 24th of his *Handel Variations*.

This leads to the vexed question of the minor harmony, as indeed it is intended to lead. For between the authentic and plagal forms and those of major and minor there exists an almost complete analogy. The tonal facts which have emerged in dealing with the one again present themselves in treating of the other. Only the forms of the fifth and third now take the place of those of the octave and fifth. Tracing the three harmonic intervals in their ascending

order, we have arrived at the third, the last of all to be appreciated as a harmonic interval.

The primary overtone series provides us with a major harmony, but no minor. Hence it is scarcely surprising to hear the opinion frequently expressed that the minor is simply a clouded or camouflaged major harmony; that the minor mode in its various forms is a major mode several of whose sounds have been arbitrarily altered. Unlike the major, it is quite artificial. The notion, however, of a natural major and an artificial minor harmony and mode does not seem to make sense. There are minor triads in the major mode, and major triads in the minor mode. The conclusion, then, is frequently arrived at that music and harmony have nothing to do with the natural tonal relations of the *senario* and of harmonic resonance. This, however, represents a somewhat ungrateful attitude on the part of the musician, all the more so in that he continues to use tonal relationships which he certainly did not create, and harmonic intervals—the octave, for example—which he certainly did not invent, and deprived of which he would find his occupation gone.

The minor triad, as $a-c-e$, cannot, in an upward direction, be apprehended as a harmonic unity. It has the appearance of a duality, a generating its fifth, and c' its third. Also of a discord. Helmholtz describes c as a "foreign tone", which, for some unexplained reason, has taken the place of the natural major third. In this respect the minor third resembles the fourth, as $c-f$, where f appears to be a foreign tone which has taken the place of the natural fifth g . Just, however, as the fourth attains to harmonic unity as the octave complement of the fifth, so does the minor third as the fifth complement of the major third. Thus it is in the triad $f-a-c'$. Here it may be said scarcely to exist for the ear, which is mainly occupied in distinguishing the fifth and third above the bass. In the position $a-c'-e'$, the minor third $a-c'$ arises in the same way, i.e. as the fifth complement of the major third, but this time in a downward direction. In an upward direction the ear is perplexed. It is not at all disposed to accept c' as a foreign tone. It exerts itself to discover some harmonic relation to the other two sounds, and finds that c' is not so foreign as would appear. If it cannot be referred to a , it at least forms a major third with e above it. This the ear well understands. And although it is unable to accept minor third and fifth as a harmonic unity, it finds major third and fifth to be directly intelligible as such. The minor third is perceived to arise, as in the major triad, quite indirectly. It is merely what is left of the fifth once the third has been placed within it. All this, however, in a descending direction. Indeed, the complete triad owes its minor effect to the fact that it is the reverse of the normal order—that of the major triad.

The major triad is based solidly on its root. Not so the minor, which seems to depend from its fifth, so that this assumes a quite peculiar importance. While in major the root is reinforced, in minor it is the fifth. While the complete major harmony is as $c'-e'-g'-c''$, the complete minor harmony is as $e-a-c'-e'$. This is the chord used by Beethoven to begin and end the *Allegretto* of his A major Symphony. Beethoven makes no attempt to "resolve" it on a $5/3$, but leaves it, as it were, in the air, doubtless to the bewilderment of his

contemporaries. In the triad $a-c'-e'$, e' is doubled. It is fifth of a and third of c' . Nevertheless, it is an arithmetical formation. It does not owe its origin to any objective arithmetical series. It is not generated in a downward direction. The triad itself brings about the arithmetical form. Another reason for the prominence of the fifth, e' , is that this arises in harmonic resonance sooner and more directly than the third. Were c' to generate no third, the ear would be unaware of it. e' and the third $c'-e'$ remain as before. The peculiar tonal impress of e' is almost an appeal to the ear to appreciate the minor $a-c'-e'$ as a harmonic unity, *i.e.* in a downward direction.

As the fourth is to the fifth, so may the minor third be described as the "shadow" of the major third. In the major triad $c'-e'-g'$ the minor third is scarcely noticed. When it is its effect is major, not minor. E' , however, as well as c' strives to develop its overtones, and when in the position of a prime, and in the bass, it is in a position to do so. It succeeds in generating its fifth, as in $e'-g'-b'$, and would also generate its harmonic third were not g' already in possession. Thus arises the minor triad. It represents the ascent of a third, in this case from c' to e' . The minor mode, however, as well as the major cannot dispense with its three fundamental sounds, and in the principal cadences these necessarily assume the function of roots. When these are insisted on, as in an *ff* final tonic triad in the minor key for orchestra or piano, its dissonant aspect becomes very apparent, and its effect frequently harsh in the extreme. The minor, however, has another aspect besides that of a distorted major triad. It is impossible to erase from the memory and from the scores of the great composers, classical as well as romantic, those haunting, mysterious tones which cling together in an organic unity, a minor harmony, passive, existing not by its own generative power, but by what it receives from the major harmony, almost as moonlight is to sunlight.

Our major and minor modes have taken the place of the authentic and plagal of a former age. In these old modes the basic harmonic material was that of the octave and fifth. With the appreciation of the harmonic third, the old modal system began to disappear, to develop more and more in the direction of our major and minor. It is a delusion, however, to imagine that the harmonic progressions of the old modal system can retain their meaning in the twentieth century. Comparing the ancient Greek with the ecclesiastical modes, the order of development appears to have been from the arithmetical to the harmonic fifth rather than the reverse. Similarly, and later, with the third, the order appears to have been from the arithmetical to the harmonic third. The opinion that the minor is a chromatically altered major mode would imply the existence of a major mode probably some centuries before a minor could be developed from it. This is not borne out by historical fact. The tonality of the Middle Ages was predominantly minor. Like the major, the minor mode requires three fundamental sounds. In A minor these are $d-a-e$. a is tonal centre, with a fifth above and below it. All three arise in the same way as in major. Each, however, bears a minor harmony, thus, $d-f-a-c'-e'-g'-b'$. Unlike the major mode, the minor is unstable as water. Each fundamental occupies an insecure position as such. It is the fundamental of its fifth but not

of its third. It strives, however, to secure its position by calling up its overtone reserves, generating its major third, and forcing the "foreign tone" to give way. Thus $g\sharp$ may take the place of $g\flat$ and bring about a second form of the scale, the harmonic minor. Similarly, $f\sharp$ may take the place of $f\flat$ and with $g\sharp$ form the so-called melodic minor. Finally, $c\sharp$ may take the place of $c\flat$ and with the other major triads the result is the scale of A major. Apparently, it would be truer to say that the major is an altered minor than that the minor is an altered major scale. But, of course, the major scale arises directly from its fundamental triads. While in the minor triad, as $a-c'-e'$, a , as generator, frequently succeeds in substituting $c\sharp$ for $c\flat$, the reverse is not true. That is, a makes no attempt, and would not succeed if it tried, to furnish a $c\flat$ in place of $c\sharp$. The major key and its tonic minor are related through their fundamentals.

Is c minor the actual relative minor of c major, or is it a minor? About this matter there has been, and still is, much dispute. The relationship of the two modes is as that of the two harmonies. The fifth determines authentic and plagal, but not major and minor. This depends on the (major) third. Comparing $c'-e'-g'$ with $e'-g'-b'$, the determining thirds, $c'-e'$ and $g'-b'$ do not seem to furnish the required relationship. Comparing $c'-e'-g'$ with $c'-e\flat'-g'$ the relationship between $c'-e'$ and $c'-e\flat'$ is not, to say the least, very apparent. $e\flat'$ appears as a "foreign tone" contradicting the natural third. Comparing $c'-e'-g'$ with $a'-c'-e'$, the determining third, $c'-e'$, is the same in both. It appears, however, in both its aspects, harmonic (major), and arithmetical (minor). This close relationship between the C major and A minor modes may be very simply indicated as

$$\begin{array}{l} f-a-c-e-g-b-d \text{ major} \\ d-f-a-c-e-g-b \text{ minor.} \end{array}$$

It is obvious that d of the minor mode is not the d of the major mode, and therefore is not derived from it. Beyond doubt the ascending melodic minor scale approaches very closely to its tonic major. Unfortunately, or otherwise, one has to climb down again.

The dependent nature of the minor harmony explains the appearance of minor scales other than the three orthodox forms which commence with the tonic (Ex. 4). (a) is the scale of a minor, commencing on the fifth of the tonic



triad, and descending to its octave. This also readily assumes the form of our scale of e minor, with flat supertonic. Not one of the great composers has been able to avoid the flat supertonic of the minor scale. (b) is the same scale, but here $d\sharp$ makes its appearance as the harmonic third of b . (c) is the harmonic minor scale descending from the fifth of the tonic triad. Here also,

(Ex. d), $d\sharp$ readily makes its appearance. The opening chord of Wagner's *Tristan* (Ex. 5) furnishes several of the sounds of this scale. Obviously the



chord $g\sharp-b-f$ is the familiar diminished 7th chord of A minor. $d\sharp$, the harmonic third of b , furnishes e with a leading-note, as it does in E minor. The interval $f-d\sharp$ is the basis of various forms of the chord of the augmented sixth. The various tonal forms and relationships examined above constitute a rational basis for the science of harmony.

A Layman's Appreciation of Mozart

BY

WILLIAM WELCH

DESPITE the special occasion afforded by an anniversary year, the lay admirer of Mozart maintained throughout 1956 a long-standing reluctance to pay his tribute, or at least to do so in volume above the barest whisper. He persisted in keeping his peace and in leaving the business of eulogizing almost entirely to the professional: to musicologists intoxicated over having come upon a new autograph; to biographers intrigued over discovering an hitherto unknown bit of pornography in his letters; or to plain musicians entranced by new insights into his use of chromatics; *etc.* In so doing he preserved by default a one-party press.

The state of affairs thus continued is intolerable. The layman has a duty to speak up. He has a duty to Mozart—for it was for him rather than the professional that Mozart wrote. He has a duty to musical criticism—for laymen outnumber the pros by at least 10 to 1 and are able to supply judgments from a point of view to which professionalization automatically cuts off access. Besides, we are all, pros and laymen alike, come to praise Mozart, not to bury him, and there is nothing better fitted to do the latter than the jargon of the technician.

This article represents an effort to help retrieve the situation. While responsibility for the views expressed in it rightly rests with one layman alone, it is, in his belief, typically lay in concept and execution. Thus, it starts with its conclusions—*viz.* the incredible beauty of Mozart's music and the vast superiority of that music to the music of ordinary geniuses like Schubert or Beethoven—and then looks around for acceptable reasons for the beauty and superiority. It adopts the technique of Comparison with Hypothetical Alternatives—which any self-respecting member of the Lodge would scorn. And it at all points eschews the more esoteric terms like "contrapuntal" and "diminution" which a pro can do without about as easily as a lame man his crutches. Perhaps it permits a note of temperateness and precision to creep in here and there. But on the whole it can fairly claim to be quite devoid of objectivity and rigorousness of procedure—to be, in short, almost totally unprofessional.

* * * * *

In this layman's search for the elements of Mozart's genius, a number of things stand out. One of these is the man's skill in balancing musical phrase or sentence.

By a skillfully balanced phrase or sentence is meant one the two parts of which, while having some things in common, are yet not too alike, standing rather in a relationship best described as a golden mean between these extremes. It is a true marriage, in which each partner, while bearing the imprints of a common love and common aim, yet retains the myriad and wonderful distinctive features of his or her sex. It thus contrasts sharply with a union the partners to which are utterly devoid of individuality.

With Mozart, the arranging of false unions is virtually unknown, the arranging of true marriages as regular as breathing. Split open the least of his musical ideas, and compare the halves: one invariably finds unlikenesses as well as likenesses, and finds them in marvellous combination. Agreement in respect to one of the major characteristics (harmony, melody, rhythm, *etc.*) one will find offset by disagreement in respect to another. Or agreement in respect to two or three points related to one of these characteristics one will find offset by disagreement in respect to a fourth.

Take, for instance, the musical sentence which marks the entry of the voice in the aria "*Porgi amor*" from *Figaro*. Were he an ordinary musician provided, by inspiration or otherwise, with the germinal two bars which open this sentence, Mozart would cast it in some such mould as this:



He would, that is, do what ordinary musicians usually do when struck with a good idea: *viz.* in the overriding interest of creating an integral whole, worry the given rhythms and melodic contours with all the tenacity of a terrier worrying the family sock. Bars 3-4 he would, as in the illustration, make a close imitation of bars 1-2, and bars 5-8 a replica of bars 1-4 saved from complete and oppressive fidelity only by the harmonic change in bar 6 and the fragmentation, in bars 6-7, of the figure in the treble. The marriages so formed he would thus make about as creative and exciting as unions of weakly sexed individuals whose likes and dislikes (none of them strong) agree in almost every particular.

In fact, however, Mozart does something else. In fact, he does this:



That is, while not forgetting the integrity of the whole and keeping the halves of the sentence and of its subdivisions alike in some things, he preserves their individuality by sharply differentiating them in others. While in respect to rhythm and melodic contour of the treble line, he makes bars 3-4 close to bars 1-2, he makes them less so than in the hypothetical illustration, and bars 5-8 he distinguishes radically from bars 1-4. For the rhythm and melodic contour of the bass line of bars 1-2 he shows greater affection. But the melodic contour he subtly breaks up by such devices as omission of the low note in the second half of bar 2, by a repetition of this omission in the second half of bar 4, and then, *mirabile dictu!*, by an omission of the omission in the second half of bar 6. And the four-beat rhythm— $x/x \ x \ x$ —he at least discards in the final two bars. By devices like these he clothes the second member of each two, four, or eight-bar unit with a character of its own, and thus he forms marriages in which the masculine assertiveness and adventuresomeness of the first partner are admirably offset by the feminine restraint and down-to-earthness of the second.

Another element of Mozart's genius which impresses itself upon this layman is his skill in fashioning joints between major components of a work.

By skillfully fashioned joint is meant a meeting of components—for instance, of exposition and development sections of a movement in sonata-form, or the parts of an exposition headed by first and second themes—so perfect as to be concealed from all but the closest inspections. It is like a meeting of pieces of wall moulding so neat that the line at the point of contact is invisible, or a splice of rope so tidy as to show neither loose end nor tell-tale bulge. It thus contrasts sharply with meetings which show a line at the place of contact or, worse yet, an awkward gap.

With Mozart, the leaving of awkward gaps at the critical junctures is rare, the artful concealment of lines of contact so common as to be almost the rule. One may pick at random from among the leading symphonies and concertos and be sure of coming up with at least one instance of superb articulation—here, at the entry of the solo instrument; there, at the end of the development section and return to the first theme, *etc.*

The better to take his measure as master-joiner, consider the way in which he handles a problem which arises in the exposition section of the first movement of the *Prague* Symphony: the problem of coupling tightly the parts headed respectively by the first and second themes. This problem can be visualized usefully as one of bridging smoothly a four or five-bar gap (the blank bars below) between the last of the transitional passages of part 1 (bars 1-4 below) and the opening line of part 2, or the second theme itself (bars 10-17 below).

The image shows a musical score for a piano, likely from the first movement of the Prague Symphony. It consists of four systems of staves, each with a treble and bass clef. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass, with measures 1, 2, 3, and 4 labeled below. The second system continues the melodic line and has measures 5, 6, 7, 8, and 9 labeled below. The third system shows the continuation of the melodic line and accompaniment, with measures 10, 11, 12, and 13 labeled below. The fourth system shows the continuation of the melodic line and accompaniment, with measures 14, 15, 16, and 17 labeled below. There is a significant gap in the musical notation between the end of the first system (measure 4) and the beginning of the second system (measure 5), which is the problem being discussed in the text.

Now, were he an ordinary genius, Mozart would fill in the blanks and solve the problem in some such way as this:


The image shows a musical score for a piano, likely from the first movement of the Prague Symphony, showing a solution to the problem of bridging the four-bar gap. It consists of two systems of staves, each with a treble and bass clef. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass, with measures 1, 2, 3, and 4 labeled below. The second system continues the melodic line and accompaniment, with measures 5, 6, and 7 labeled below. The melodic line in the second system is more complex and includes a trill in measure 7, which is marked with a 'tr' and a sharp sign. The accompaniment in the second system is also more complex, with a trill in measure 6 marked with a 'tr' and a sharp sign. The score is marked with 'f' (forte) in measure 1 and 'p' (piano) in measure 5. The word 'etc.' is written at the end of the second system.

which
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He would, that is, preface the quiet A major chords heading the second theme with a close out of the preceding section featuring a forthright E major chord (bar 4). He would pitch this chord an octave and a half above the A major. He would have it struck *forte*. He would join it to the A major by a couple of cascading scales. Haydn, among others, would certainly do something like this. And, indeed, this "school" solution—for such it is—is not too bad. If the line of contact is visible, the gaps are not too awkward.

In fact, however, Mozart does something else. In fact, he fills in the blanks like this:



Instead of an abrupt harmonic change, that is, he produces a gradual one; instead of a breathless descent in pitch, a deliberate one; instead of a sudden *decrescendo*, an almost imperceptible one. Most important of all, rather than maintain a rigid distinction between the thematic content of the two parts, he adroitly calls upon the key figure of the second theme——to assist in the close out of part 1. He thus more than rivets the parts together: he welds them.

A third element of Mozart's genius which impresses itself is his skill in executing endings to his compositions.

By a skillfully executed ending is meant one especially fitted to the piece to which it belongs. It is an ending which concludes not only in universal terms of certain prescribed key and chords, but also in terms which on account of thematic content and other characteristics are appropriate to the particular piece, and to it alone. It is like the closing scene of a boy-meets-girl film that features not only the universal gesture of embrace, but also looks and words which refer back to earlier experiences shared only by the principals. It therefore stands in contrast to an ending which concludes with nothing more than a conventional series of chords, that is, an ending which, like an Amen, could as easily be appended to any one of 1000 other pieces.

Haydn, Beethoven and Schubert more often than not are content with the conventional type of ending. They are easily satisfied to bring things to a halt by pulling out all stops and belting out a succession of crashing tonics, or crashing tonics alternated with crashing dominant sevenths, but in either case sequences almost totally devoid of any connection other than key with

solve

what goes before. The last movements of Beethoven's fifth and Schubert's ninth symphonies come to mind. The final 20 bars of these two, it is instructive to note, could be exchanged without causing the slightest damage to either or, for that matter, bothering any but the keenest listener.

With Mozart, on the other hand, endings more often than not are tailor-made. Typically they balance beginnings, agreeing with these not only in key but level of loudness as well. More important yet, they typically contain thematic materials and rhythms peculiar to what goes before.

Look, for instance, at the way he meets the problem of topping off the first movement of the twenty-first piano Concerto (K.467), that splendid third of four concertos in C major which the more dramatic but not more splendid fourth has prevented from receiving full due as a masterpiece of musical architecture. The opening bars of this movement, in which is announced the theme that runs as a *leitmotiv* throughout its entire length, are these:



The next to last bars of the movement—the passage that follows the cadenza and continues to a point four bars short of the very end—are these:



The problem of topping off the movement is thus the problem of filling in the four bars required to complete this passage.

Were he an ordinary genius like Beethoven, Mozart would finish things off with the following resounding declaration that the show is over and it's time to go home:



*Leading or Symbolic Formulas in The Magic Flute**

A hermeneutic examination

BY

ERIC WERNER

SCHIKANEDER's libretto was, due to its lack of homogeneity, more of a handicap than an asset to the composer. How should he cope with a libretto comprising such seemingly incompatible spheres as that of Sarastro and Papageno, the Queen of the Night and Monostatos, Pamina and the priests, without reducing the whole thing to a sort of revue? Yet the fundamental unity of the opera has always been recognized and admired by its more discriminating critics.

The four so disparate spheres of the plot are linked by the three genii and the three ladies. In conformity with this abundance of contrasting elements, Mozart employed a wide range of forms and styles, whose scope reaches from Papageno's hit-songs to the chorale fugue of the fire test.

To achieve unity in such a variety was a difficult task even for so accomplished a dramaturgist as Mozart. He used certain symbolic phrases, which permeate the whole work, in order to create the necessary continuity. Abert, Waltershausen, Einstein, and most recently Grout and King have paid attention to this fact; yet, to my knowledge, there is no systematic examination or presentation of the evidence extant.

The present paper attempts to undertake such an investigation. The three constituent elements of music: (1) rhythmic formulas, (2) melodic formulas, and (3) harmonic-structural patterns, are considered separately. Their interaction is only touched upon, while the question of the keys and their selection has been referred to in individual cases only.

Before we start the examination, however, two critical objections may be anticipated. The first question raised might well be: did Mozart know of these leading formulas? If we could answer this question—which we cannot—would the answer be relevant to the problem? Whether it was the creative instinct of the genius or the unifying intellect of the thinking composer, our admiration would remain undiminished. Are the subconscious activities of the composer's soul less important than his critical faculties? I doubt it in the extreme.

The second objection that might be raised concerns the method employed here. For the specific purpose of this examination is to investigate how far

* This study was written as a paper for the American Musicological Society in 1950 and delivered in New York. When I read Hyatt King's study, "The Melodic Sources and Affinities of 'Die Zauberflöte'" (in his *Mozart in Retrospect*), I realized that the topic of his (and my) search is of a vaster scope than I had thought before. For within that scope lie the mysterious workings of the synthesizing and integrating genius. The subsequent lines attempt to offer the complete musical evidence of symbolic cross references within *The Magic Flute*.

recurrent formulas of *The Magic Flute* can be evaluated by the hermeneutic method.

Our time is fully aware of the shortcomings of the classic pathway of hermeneutics, as represented by Kretzschmar and others; yet we are likewise convinced that under certain conditions hermeneutic principles may be of value for the fuller understanding of some styles and their most representative works. What are these conditions? First—as is the case with *The Magic Flute*—certain recurrent formulas stand for specific ideas or emotions, as the words connected with these passages will clearly indicate. Second, we ought to compare some of these typical and recurrent patterns with their parallels in absolute, that is purely instrumental, music, which would enable us to draw cautious conclusions concerning the symbolic-hermeneutic meaning of these passages in the work of one composer. In the writings of his imitators, originally individualistic musical symbols become general mannerisms of a school, a style, or even an entire period. The method indicated for such an exploration should include the following points:

- A. Identification of certain recurrent formulas with definite ideas or sentiments in *The Magic Flute*.
- B. Analysis of their psychological significance.
- C. Identification of some of these typical passages in the instrumental music of Mozart.
- D. Examining which of these typical passages were stylistically pre-existent, and which of them became landmarks of a new style.

The subsequent conclusions should help us to re-evaluate the principles of the hermeneutic method in general, and in the case of Mozart in particular. The last point, namely that of stylistically pre-existent elements that antedate *The Magic Flute* is not discussed in this paper, since it would exceed the limits of a brief article; in fact it would have to be a special book dealing with such stylistic patterns and their potentially symbolic significance.

RHYTHMIC FORMULAS

Since Ulibischev first pointed out that dotted rhythms are characteristic of the sphere of Sarastro this observation has been repeated throughout the entire literature, most extensively in the writings of Waltershausen, Abert and Grout. No wonder! Right at the beginning of the work we are confronted with the sharply dotted rhythms of the threefold chord, supposed to represent the masonic symbol of knocking before the lodge's ritual.

It is, on the other hand, impossible to assume that the dotted rhythms are a monopoly of the priestly sphere. If we carefully examine the score we can observe that the Queen of the Night and her three ladies are frequently accompanied by these accentuated rhythms. This observation is, however, valid only for the music preceding the "*Sprecher*" scene, which inaugurates the radical reversal of the original plot, where the Queen was the good fairy, Sarastro the villain. In the following we give a few examples of these pronounced rhythms (the figures after each quotation refer to act, scene and number).

1. *Stirb Ungeheuer.* I, 1, no. 1.
2. *O sitte nicht, mein lieber Sohn; Ein Bösewicht; Du wirst der Tochter Retter sein.* I, 6, no. 4.
3. *Achter Auftritt: Drei Knäbchen.* I, 7, no. 5.
4. *Elfter Auftritt: Du feines Täubchen,* I, 11, no. 6; *Das ist der Teufel.* I, 11, no. 6.
5. *Fünfzehnter Auftritt: Knabenterzett.* I, 15, no. 8.
6. *Sprecherszene: Es hält seine Herrschaft das Laster nicht leicht; Erzittre feiger Bösewicht.* I, Finale, no. 8.
7. *Sprecherszene: sobald dich führt der Freundschaft Hand,* and the parallel repetition (*ibid.*).
8. *Schnelle Füße.* I, 16 (Finale).
9. *Es lebe Sarastro.* I, 17.
10. *Führt diese beiden Fremdlinge.* I, 19 (end of Finale).
11. *Priests' march and threefold chord.* II, 20, no. 18.
12. *Priests' chorus, O Isis und Osiris.* II, 20, no. 18.
13. *Terzett: Soll ich dich Teurer nicht mehr sehn.* II, No. 19.
14. *Finale: Bald prangt . . . (Terzett).* II, 26, no. 18.
15. *28th Auftritt; Beginning of Adagio; Schliesst mir die Schreckenspforten.*
16. *March of Fire and Water.* II, 28 (Finale).
17. *Dir, grosse Königin der Nacht.* II, 30.
18. *Recitative: Die Strahlen der Sonne vertreiben die Nacht.* II, 30.
19. *Chorus: Heil sei Euch Geweihten.* II, 30.

These are only a few of the sharply dotted passages, but even now we can see that these rhythms serve two entirely different purposes: They stress, in the sphere of Sarastro, the expression of majestic, manly and unalterable ideas; yet, aside from this sphere, they are frequently used where strong dramatic accents or the consideration of the text of the libretto require them. A few instances may clarify this statement.

Dramatic Accents—

<i>Ach rettet mich.</i>	I, 1, no. 1.
<i>Drei Damen.</i>	I, 1, no. 1.
<i>Ein Bösewicht.</i>	I, 6, no. 4.
<i>Ach helf!</i>	I, 6, no. 4.
<i>Du wirst der Tochter Retter.</i>	I, 6, no. 4.
<i>Sie ist es.</i>	I, 18 (Finale).
<i>Tochter nimmermehr.</i>	II, 8, no. 14.
<i>Dein Kind muss meine Gattin.</i>	II, 30 (Finale).
<i>Dir, grosse Königin.</i>	<i>Ibid.</i>

The emotional denominator in this category seems to be fear and threat, especially in all references to the changing relation between the Queen of the Night and her daughter Pamina. Almost all other dotted rhythms characterize the world of Sarastro, his priests and the three geni.

Various versions of the march are frequently employed in *The Magic Flute*, probably because the theatre man Schikaneder loved and stressed parades, spectacles and marches. Aside from this consideration, the march-like 4/4 time represents a contrast to the solos of Pamina, which all avoid the 4/4 time (*Bei Männern; Ach ich fühl's; Tamino mein; etc.*).

Another rhythmic peculiarity of *The Magic Flute* is the rest within the bar or melody; called "*Binnenpause*" in German. It is conspicuous in many ensembles. Probably that is so because it is a traditional, vaguely comic requisite of the Viennese *Zauberoper*. We find similar use of the rest within the

bar in the operas of Peter Winter and Wenzel Müller. Mozart uses them mainly in his isochronic ensembles. Instances of this type: Quintet: *O so eine Flöte*; Terzett: *Das ist der Teufel* (with clearly comic intention). Terzett: *Denn er liebt nur dich allein*; *ibid.* *Zwei Herzen, die vor Liebe brennen*; here with obviously popular intent and effect.

In contradistinction to this type of rest stands the genuine hoquet, used by Mozart in eloquent and convincing manner in solo pieces only.

No. 17: Pamina: *Ach ich fühls* (with the words, *der Liebe Sehnen*).

Pamina: *Du also bist mein Bräutigam*; *ibid.*: *dies gab meine Mutter mir*, and again at the end of that touching scene, with the words: *Pamina stirbt durch dich*.

We can easily see that Mozart in all these cases has a particularly intensive expression in mind. It is always yearning for love or death that speaks through these hoquets in *The Magic Flute*. In particular, the entire 27th scene of the second act (Pamina's attempted suicide) is conspicuous for its sobbing accents that reach a climax in the words: *Pamina stirbt durch dich*, accompanied by a Neapolitan sixth chord in G minor; an accumulation of dramatic accents never surpassed in operatic literature.

Not to be confused with the sobbing hoquets are the *Binnenpausen* which in their silence heighten the melodic line, as e.g. in the famous passages:

O Isis und Osiris and *Holdes Mädchen*. In both cases the melodic flow is interrupted by these *Binnenpausen* in order to stretch the cadencing progressions. Mozart was very fond of these devices, and one of his finest melodies shows it clearly: the *Et in spiritum sanctum* (*ritornello*) in the C major Mass, K.262.

The part played by syncopes should be briefly mentioned. Mozart uses them most carefully, usually as melodic-dramatic highlights of an individual piece. When the tension rises, we find more syncopes than in the calm waters of idyllic ensembles. Characteristically, the entire first act up to the "*Sprecher*" scene, contains only 6 syncopes in the vocal parts, whereas the rest of the Opera has more than 40, most of them of striking effect. Only a few instances can be given here:

(A) Melodic type:

Warm und rein.

I, 4, no. 3.

(B) Dramatic type:

Vor Gram ganz sicherlich.

I, 11, no. 6.

Vielleicht.

I, 15, no. 8.

Im Tode.

II, 18, no. 17.

(C) Theatrical type:

Schön und Liebevoll.

I, 1, no. 1.

dem Tode nicht entgehen.

II, 21, no. 19.

Die Liebe ist.

I, 4, no. 3.

Welch Glück.

II, 28 (Finale).

Lebe wohl.

II, 21, no. 19.

Kehre wieder.

II, 21, no. 19.

Auf grauser Bahn.

II, 28 (Finale).

Liebesgram verderben.

II, 27 (Finale).

Mein Trauter; durch dich vollend'ich;

Bald werden wir vermählt sein.

II, 27.

(D) Contrapuntal devices:

Dich wiederseh'.

I, 1, no. 1.

Hör, Du bist verloren.

II, 5, no. 12 in accompaniment.

Kehre, kehre wieder.

II, 21, no. 19.

The lines of demarcation between these types are not strictly definable since the differences between them are only of degree, not of kind. Types B and C are the most numerous. In general it can be said that syncopes occur chiefly in the parts of Tamino, Pamina, and of the three genii when they address the loving couple.

II. MELODIC FORMULAS

In the purely melodic area the analogies are so conspicuous that sometimes one is tempted to speak of outright *leitmotive*; yet since their use is not restricted to one sphere alone, it is necessary to probe into some of the most frequent and expressive formulas, or, pursuing our immediate objective, into emotional symbols.

The fountain-head of many recurrent patterns is doubtless the *first aria of Tamino*. In what follows we trace some of these formulas throughout the entire opera. They occur in many pieces, and may be divided into five categories:

(1) *Dies Bildnis.*(2) *Dies etwas kann ich zwar nicht nennen.*(3) *Mein Herz mit neuer Regung füllt.*(4) *O, wenn sie doch schon vor mir stände.*(5) *O, wenn ich sie nur finden könnte.*

(1) Recurs in:

Mann und Weib.

I, 14, no. 7.

Sie mag den Weg mit Rosen streun.

II, 28 (Finale).

March.

II, 28.

Hand in Hand in Tempel gehn.

II, 28.

Weil der Mann, den ich.

II, 27.

Unsrer Liebe Kinder schenken.

II, 29.

Tamino mein.

II, 29.

(2) In:

Mir klingt der Muttername süsse.

I, 18 (Finale).

Weiss ich von deinem Herzen mehr.

I, 18 (Finale).

Wie bitter sind der Trennung.

II, 21, no. 19.

(3) Only in:

So ein Täubchen wär Seligkeit.

II, 23, no. 20.

of which a variant occurs in the orchestra.

I, 18 (Finale).

(4) Only in:

O höre, höre mich.

I, 15, no. 18 (Finale).

(5) In:

O holde Ruhe.

II, 26, no. 21 (Finale).

Und du wirst mit Staunen sehn.

II, 26, no. 21 (Finale).

Especially interesting are the parallels between the Tamino aria and the first encounter of Sarastro with Pamina in which he makes frequent reference to her lover Tamino.

I think all these motifs are emotional signs, even when they appear in negative terms, "*Wie bitter sind der Trennung Leiden*". And it is more than

coincidence that Mozart chose a number of similar motifs in the same key of E flat for the slow movement of his G minor Symphony, especially the motif that parallels the words, *Ich fühl es*.

Other leading formulas symbolize the solemn initiation into the secret Fraternity. Usually these rites are accentuated sharply with the masonic rhythms and dotted note passages. Yet it is surprising that Mozart uses exactly the same melodic phrase for the initiation of Tamino and Pamina.

<i>Sein Geist ist kühn.</i>	II, 20, no. 18.
<i>Ein Weib, das Tod und Nacht nicht scheut.</i>	II, 28 (Finale).

Or compare the initiation choruses:

<i>Fühlt der Jüngling neuer Leben.</i>	II, 20, no. 18.
<i>Heil sei Euch Geweihten</i>	II, 30 (Chorus).

Thus far we have touched only upon the symbols of love and masonic fraternity, the two lofty realms of *The Magic Flute*. Yet this work contains also a sinister and grotesque sphere, that of the Queen of the Night and Papageno respectively. Of the very first recitative and aria of the Queen, before she became witch in the changed plot, a number of derivative motifs permeate the opera. We quote here a few:

<i>O, zitter nicht, mein lieber Sohn.</i>	I, 6, no. 4.
<i>O, ew'ge Nacht, wann wirst Du enden.</i>	I, 15, no. 8 ("Sprecher" scene).
<i>O, Prinz nimm dies Geschenk.</i>	II, 7, no. 5.
<i>O Isis und Osiris.</i>	II, 1, no. 10.
<i>Zauberflöten sind zu eurem Schutz vonnöten.</i>	I, 7, no. 5.

I conclude this observation on melodic formulas with the well-known fact that the *cantus firmus* of the "Fire and Water Tests" is a protestant chorale, *Ach Gott, vom Himmel sieh darein*, which here undoubtedly has a symbolic function.

III. HARMONIC-STRUCTURAL FORMULAS

Out of the wealth of harmonic values and nuances in *The Magic Flute*, I have selected three categories:

- A. Sequences.
- B. Typical progressions and special chords.
- C. Cadences.

As the latter category has the function of concluding a piece, it contains *ipso facto* the strongest structural faculties and, as we shall see later on, associative potentialities that surpass all that has been suggested for the past fifty years on *The Magic Flute*.

Of the leading sequences, we select here only two types: S₁ and S₂. S₁ makes its first appearance in the overture. It has the structure:

(Measures 43-45; 158-160; 162-164)

6	2	6		6	2	6
1. VI	D ^b	V	VI	IV	DIII	III
			6		6	

S₂ with the structure: I V VI III IV is distantly related to the former.

These two sequences permeate the entire work. I shall quote here only their most significant recurrences:

<i>Mann und Weib</i>	I, 14, no. 7.
<i>Drei Knäbchen</i>	I, 7, no. 5 (<i>Andante</i>).
Queen of the Night <i>Coloratura</i>	II, 8, no. 14.
<i>Wie, wie, wie</i>	II, 5, no. 8.
<i>Pamina lebt noch</i>	I, 15, no. 8 (minor).
<i>Der Lieb' und Tugend Eigentum</i>	I, 15, no. 8.
(Measures 189-190; 198-200)	

Omitting less significant passages, its most conspicuous appearance occurs at the introduction of the three genii. Likewise, its symbolic character is apparent in *Mann und Weib*, a favourite idea of the Free Masons of Mozart's time. Like an admonition, it accompanies *der Lieb und Tugend Eigentum*, and, disguised, we hear it in *Herr, ich bin zwar Verbrecherin*. It opens the dramatic quintet in act II, but sounds very much like a threat of the revengeful Queen of the Night. From there on, it is repeated more and more frequently, e.g. in the harmonic progressions in the two love scenes (act II, 21, no. 19 and II, 28) that are identical, being the first part of S2. This progression is thus a formula with a leading or symbolic function. It occurs also in the *Prague Symphony* and in the last three piano concertos, yet nowhere as frequently as in *The Magic Flute*.

The threefold cadences seem to be nothing but expansions of the well-known threefold chord: they occur always and exclusively in masonic pieces, such as the end of the first act, where they form the end of a chain of cadences; or in the end of the march (II, no. 9), or in Sarastro's aria (II, 12, no. 15) with *Nehmt sie in euren Wohnsitz auf*; also in *O Isis* (II, 20, no. 18). All told, it is a mechanical device of masonic significance; it becomes almost a stamp of the composer, chiefly because Mozart usually inserted a deceptive close in the three cadences.

Of an entirely different nature, however, is the use of the Neapolitan sixth chord. The first act contains four, the second 15 instances; in almost every case the Neapolitan stands for death, fear or violence. Apart from *The Magic Flute* this chord appears conspicuously in the instrumental music of the last three years of Mozart, as e.g. in the *Fantasia* K.608 for mechanical organ, the C minor piano Concerto, the first movement of the G minor Quintet, and particularly in the Requiem. Since in *The Magic Flute* the Neapolitan sixth is always connected with emotions of violence, death and fear, I suggest that subconsciously this chord was a symbol of these emotions for the mature Mozart. If this suggestion be accepted, we must assume that anxiety and its concomitant impulses played a far greater part in the later music of Mozart than had been thought heretofore.

One more interesting fact ought to be discussed before we reach our conclusions. Some melodic-harmonic formulas are common to the two antagonistic worlds, that of the Queen of the Night as well as the masonic priestly one of Sarastro. They are:

The Sequence S2:

O Isis und Osiris. II, 1, no. 10, cf. with Queen I, 8 (end).

Dies Bildnis. I, no. 3, cf. with *Mann und Weib.* I, 14, no. 7.

Priest:

Weil Tod und Rache. I, 15, no. 8.

("Sprecher" scene), cf. with "*Mutter durch dich leide ich*". II, 27.

Es schnitt in einer Zauberstunde. II, 28.

Sarastro:

Du würdest um Dein Glück gebracht, wenn ich dich ihren Händen überliesse. I, 18.

Cf. with Pamina: "*Es schnitt in einer Zauberstunde* II, 28 and also "*Sprecher*" scene, *Weil Tod und Rache.*

Here the motif seems to be associated with the idea of the "cruel mother". But perhaps the origin of *The Magic Flute* might explain these inconsistencies. As we know, the Queen was originally the good fairy and Sarastro the villain. Only in the finale of the first act does she appear suddenly as the cruel, possessive mother; Sarastro the impersonation of the late Emperor Joseph II, majestic, wise, without lust for vengeance. Could it not be that Mozart had already established certain associations of a musical nature, which after reversing the plot he could not and would not change?

If we are allowed to indulge in speculation on the mysterious process of the creative genius, we might be led to assume that primary musical associations crystallized themselves into recognizable formulas of symbolic nature and function. In the case of Mozart we know a number of such "crystallizations" of aural ideas. The well-known and frequently recurrent phrases which link numerous of his works with each other, as well as literal quotations of one composition in another, lead us to believe that Mozart was not entirely unaware of such formulas in his music. Often such quotations may be understood as musical mannerisms; but nobody will seriously think that the famous D minor scales of the *Don Giovanni* Overture reappear by sheer coincidence with the appearance of the Commendatore.

In *The Magic Flute* Mozart went beyond such isolated *leitmotive*; he faced here a more complex task. For the utter heterogeneity of the libretto demanded a maximum of integration. The leading formulas were his tools, as their technique was familiar to him through similar experiments in his instrumental music. If for Schikaneder *The Magic Flute* was just another attraction for his half bankrupt theatre, it meant much more to Mozart. The dying genius was highly gratified by the "silent sympathy" (*stiller Beifall*) which his opera evoked. He sensed that his *credo* as artist and man had found general acceptance. The leading formulas of *The Magic Flute* forge the artistic and spiritual unity in Mozart's pronouncement of faith in man.

Elgar the Progressive

BY

HANS KELLER

MY title is, of course, a variation on Schönberg's "Brahms the Progressive".^{1*} Schopenhauer used to be very hard on people who didn't invent their own brand-new titles, but then Schopenhauer used to be very hard on everybody except Plato, Shakespeare, Kant, Goethe, poodles, and Schopenhauer. For myself, I think that a variation does or does not mean something *qua* variation, and my title does.

Schönberg was out to show that "Brahms, the classicist, the academician, was a great innovator in the realm of musical language, that, in fact, he was a great progressive" (p. 56). Now, Elgar was not an academician, and the question of what kind of an "-icist" you consider him, would seem to depend on which of the astonishing diversity of standpoints manifest in the literature on his music you want to adopt. But we are all agreed that, amongst other things, he was a Brahmsian and a Wagnerian—the latter, to be sure, an aspect which has been vastly exaggerated outside the oratorios. Anyhow, nobody has yet credited him with much creative futurity; even Donald Mitchell, in an essay of exceptional originality,² points out that "the remoteness, for our century, of Elgar's idiom, does stress his singular isolation as a composer", and assumes as self-evident "that he had no hand in forming the musical language of our own day". It is true that he goes on to qualify, reminding us that both Elgar's sheer competence and his cosmopolitanism foreshadow the future, but he never doubts for a moment that Elgar's style was of no significance for the further development of composition.

My own submission, with which I want to close the Elgar Year by way of complimentary realism, is the opposite. *Mutatis mutandis*, I find that Elgar's musical language is what Schönberg says Brahms' is, rather than what Mitchell says Elgar's is. Specifically, Elgar's innovations are quite different from Brahms', of course, but they are there, demonstrably so; nor do I propose to point, for the hundredth time, to the muted *pizzicato tremolo* in the fiddle Concerto's *cadenza accompagnata*; I do mean genuine innovations of language. In fact, it will be seen that strictly speaking, Schönberg's statement is truer of Elgar than of Brahms, because whereas Schönberg is largely concerned with rhythmic structure and motivic or thematic organization, aspects which are not normally included in the concept of "musical language", Elgar's innovations fall neatly into this category and could not be described in any other way.

The most relevant starting-point for our investigation is the question of Elgar's Englishness. It is in the face of this question, too, that the diversity

* References at the end of the essay.

of commentators' views reaches extremes. The reader may remember that in our last May issue, Everett Helm³ recalled

... a widely-held opinion that Elgar is a very "English" composer. I'm inclined to agree. . . There does indeed appear to be a certain quality in his music that appeals to many of his countrymen and escapes, or even rebuffs, a "foreigner".

This quality can scarcely be defined in words, and it has nothing whatever to do with "folksiness". Elgar had very little use for folk song as an ingredient of concert music, and it would seem most unlikely that he ever strove consciously to "sound English". . . .

By this elusive "English" quality I do not mean Elgar's *Pomp and Circumstance* vein which is a surface phenomenon and can be discounted, or ignored, as such. . . .

This may be said to correspond to the traditional viewpoint. Donald Mitchell's counterblast, actually published a month earlier,² represents an anti-traditional attitude:

Elgar's convention was thoroughly post-Wagnerian in character, English, in any stylistic sense, not at all.

It has, I must confess, always astonished me that Elgar has been so strenuously claimed as a representative English figure. . . .

And again:

It is my view that to find Elgar today specifically English in flavour is to expose oneself as the victim of a type of collective hallucination, an achievement, incidentally, that has had its consequences abroad.

Mitchell is not slow to substantiate his novel assertion and to crystallize its aesthetic implications:

Elgar, [as opposed to Mahler and Strauss], was encumbered by no tradition. He could handle his more conventional convention with all the enthusiasm of an early starter; the convention simply had not aged for him as it had for his contemporaries in Europe. The oddity of his English situation spared him the necessity of composing, as it were, with history at his elbow. Free of the burden of a tradition, he was able, as an outsider—he owes England this much, at least—to employ a convention that had grown old elsewhere . . . , at an earlier stage in its development; and the power and, indeed, originality of his musical personality charged his—from history's point of view—conventionalities with a conviction and spontaneity that will ride out any fluctuations in fashion.

In a big law suit before a *cadi*, the plaintiff had just finished his case. The *cadi* meditated, then said, "You're right, but let's hear the defendant now". The defendant, angered into brilliance by the *cadi*'s apparent prejudgment, disproved the plaintiff's case with great skill. The *cadi* meditated, then said, "You're right too". At this, a law student in the public gallery couldn't hold himself any longer and shouted, "But *cadi*, they can't both be right at the same time!" The *cadi* meditated, then said, "You're right too".

I accept the ruling of the *cadi*. Both Mitchell and Helm are right, and if the reader thinks they can't both be right at the same time, he's right too, because there's something wrong with either view.

In medias res. As my single example, whose analysis is intended to offer the reader the tools for the analysis of any instance of Elgar's stylistic innovations, I am choosing the first subject of the *Introduction and Allegro* for strings.

The reason for my choice is that it is one of the simplest examples I have been able to find of what, in my submission, is the innovatory aspect of Elgar's idiom, and that, at the same time, it evinces all the essential characteristics that distinguish the countless other examples which fairly prolonged attention to this underestimated master's music has elicited.



Within 2 seconds, *i.e.* as soon as we hear p^1 in Ex. 1, part of Helm's suggestion—the fact of Elgar's Englishness—is strikingly confirmed, whereas another part—the proposition that “it has nothing whatever to do with folksiness”—evaporates into thin air. In fact, the English quality of this thought is nowise “elusive” analytically: it can very well “be defined in words”. What is presented here is a firmly established tonal penta-scale, which dominates both the foreground and the background of the melodic line. The notes of p^1 , that is to say, are pentatonic throughout, while at the same time the melodic background—Ex. 2's p^0 —consists of the straight, ascending pentatonic scale itself:



Elgar, the folk-song-hater, harboured a strong folkish tendency without knowing it. The reason why it “eluded” him and Helm and indeed everybody else is that he had assimilated it so thoroughly, unconsciously, elementally, in his Continental, diatonic idiom (so strongly stressed by Mitchell) that it does not in any way form a contrast to this diatonicism itself: it is a case of utter absorption rather than of mere combination.

The nature of this merging process becomes immediately clear when we pursue the further course of Ex. 1: without any attempt at antithesis, contrast, or rhythmic variation, indeed without any friction whatsoever, the diatonic degrees (d) ensue in the continuation and, climax over, recede again, leaving the tonal penta-scale (p^2) once more alone in the field.

Widening common technical usage without any risk of ambiguity, I propose to call this stylistic characteristic Elgar's modal tendency, including as it does, as occasion arises, the pentatonic scale, the modes proper, or both. As a matter of aesthetic or creative principle, these distinctions are of no importance in the present context.

I don't think it is difficult to see why Helm, an American in Europe, senses this modal tendency even though he cannot define it, whereas Mitchell, an

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Englishman, flatly denies Elgar's Englishness, drawing attention, very penetratingly so, to the overpowering Continental roots of Elgar's stylistic make-up.* Mitchell is quite right when he says that "Elgar was encumbered by no tradition", but the proposition is only true if it confines itself to what we might call a national art tradition. For below it, there are the early folkloristic influences to which Mitchell, like Elgar, was inevitably subjected, and which therefore, for both of them, are natural to the point of utter unobtrusiveness. The Central-European musical mind, on the other hand, reacts strongly to, and often against, folk scales, modal flavours, however concealed: compare Helm's sensitive remark about the "certain quality" in Elgar's music "that appeals to many of his countrymen" while tending to "rebuff a 'foreigner'". It is probably because I myself am of Continental origin and naturalized in this country, not only legally but also, to some considerable extent, musically, that I am spontaneously able to trace and isolate Elgar's modal tendency despite its usually heavy concealment.

Contrary to the views that are now the prevailing fashion amongst those who (for very strong if personal reasons) prefer "advanced" playing-about to creating, real innovations, which mean something as a mainspring of future creative thought, are never experimental. They always spring from a very deep expressive need; in psychological terms, they thus are always promoted by infantile energies. In other words, it is a paradoxical fact that all genuine revolutions are conservative, in that they conserve an infantile set of dynamic impressions, "memory traces" in psychoanalytic parlance, and utilize them towards the expression of something altogether new. You cannot be grown-up artistically without the courage to submit to the ferocious power of your infantile unconscious, though the *act* of submission must of course be active, controlled by your insight, your ability to express the generally valid part of yourself in the clearest possible form, and your evolved methods of dealing with this task. Elgar's unconscious, infantile folklorism forced his sophisticated Continental style into an act of submission by naturalization: "I am submitting to you by taking you into my home because there I can control you", says Elgar's Continental language to the folk scales. The act is of course itself unconscious; in fact, Elgar's conscious aversion to folk song promotes the control of the infantile material. At the same time, Freud's "return of the repressed" makes itself felt in the work under consideration, whose second subject was consciously inspired by a group of Welsh singers!

This diatonic naturalization of a primitive modal tendency is something so entirely new that Elgar has not yet been fully understood; so new, too, that the most far-reaching, if as yet unrecognized consequences have ensued.

Newness first, lack of understanding second, futurity third:—

(1) It is true, of course, that nineteenth-century music, including even the

* It is only fair to add, however, that Mitchell does smell a slight English flavour in the *Introduction and Allegro* (oral communication), probably because the modal tendency is more easily feel-able in this simple example than elsewhere. This reaction of his was in fact a contributory reason why I chose the example for the present demonstration: I was anxious to find as much common ground as possible in order to make our discussion positively fruitful.

anti-modal Austro-German tradition, shows modal influences, but the modes are always treated and—in good pieces—functionalized as foreign bodies within the diatonic context; they are never naturalized by it. Brahms himself, Elgar's overpowering father figure, is an excellent example. I am thinking not only of such obvious instances as what I believe to be the well-known combination of Phrygian and Mixolydian in the slow movement theme of the E minor Symphony, but also of the less stressedly "advertised" un-diatonicisms, such as the pentatonic opening of the violin Concerto: even here, that is to say, Brahms uses modality (in the wider sense) as an insurance against sentimentality—his life-long fear.* Such a procedure is of course only possible in a basically anti-modal musical culture. The kind of thing Brahms was afraid of in this particular instance can be imagined in view of the canonic theme from the César Franck violin Sonata, where the descent from the mediant over the submediant to the dominant does not eschew the leading note. I do not wish to create the impression that I consider the Franck theme sentimental; on the contrary, I think that the so-felt sentimentality Brahms was afraid of, and which he successfully inhibited, wouldn't have been sentimentality either if he had let it out. In my opinion, he was fighting an internal windmill. In any case, not even he, one of the most scrupulously consistent of masters, ever succeeded in naturalizing the modes into the diatonic idiom, although, as functional foreign bodies, as antitheses, they certainly played a more natural role in his music than his gypsy-isms which, slow movement from the clarinet Quintet apart, remained as artificial as did the pentatonicism of Dvořák—who, to be sure, in his turn made a virtue of artificiality in such pieces as the simple violin Sonatina (as distinct from the "Nigger" Quartet or the "New World" Symphony).

Elgar's innovations in this field, then, remain something absolutely unprecedented.

(2) Reverting to Helm, we find a typical symptom of my conviction that this side of Elgar's is in fact too new to render his music as yet fully comprehensible:

If Elgar wrote too many notes vertically, producing a thick texture, he also exercised too little restraint on the horizontal plane. There are many passages in which the instruments rush about in semiquavers, demisemiquavers and hemidemisemiquavers with no apparent purpose. One has the impression of motion for motion's sake—of extraordinary hustling and bustling that leads nowhere. This sort of aimless activity mars (for me, at least) the Introduction and *Allegro* for strings. The musical motivation in the opening flourish is not clear, nor is it in such passages as the one between figures 10 and 15 of the score. What is accomplished by these and similar passages that recur in other compositions? What expressive purpose do they serve?

If, consequent upon our analysis, Mr. Helm will have another look at the score, he will no doubt give his own positive answer to his rhetorical questions. The opening flourish he questions discloses a wonderful anticipatory naturalization of the ensuing tonal penta-scale, and as soon as one has understood this

* Some of the thoughts here condensed emerged in a written reply to questions from my Swiss pupil, the critic Hansjörg Pauli, to whom herewith my thanks.

stylistic function, the correlative formal function with its underlying, elementally expressive motive power becomes clear at one stroke. Most significantly, too, Helm's next criticism sets in at the precise point (figure 10) where Elgar's modal tendency surges further afield, again forcing the diatonic idiom to naturalize it without friction. As I have intimated before, it is not necessary for me to analyze another passage and insult the reader's own analytic powers: by now he will notice himself how Elgar is here embarking upon a naturalization of the transposed Phrygian mode.

(3) As for the influence on the future, it will, I feel sure, suffice if I mention the most shining examples of later and even better, free-er naturalizations of modality, *i.e.* the many masterpieces of Benjamin Britten's in which this process can be heard to continue where Elgar left off. It is very likely that Britten loathes Elgar as much as Elgar loathed folk songs, and that this loathing represents a similar psychological help towards controlling his powerful infantile material which, most probably, includes early impressions of Elgar's music.

"It seems", says Schönberg at the end of his essay, "... that some progress has already been made . . . in the direction toward an unrestricted musical language which was inaugurated by Brahms the Progressive". I don't think I need labour the parallel.

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Schönberg's Compositions for Piano Solo

BY

T. TEMPLE TUTTLE

INTRODUCTION

ALTHOUGH it is often difficult to find any similarity between the pianistic style of a given passage by Schönberg, and that of any other composer, most pianists will agree that he wrote well for the piano, and that it is harder to adjust to his harmonic-melodic idiom than to adjust to the piano style. Although the intricate figures require much dexterity, the notes seem to fall readily into place under the fingers, without the awkwardness which is typical of much piano writing.

It seems amazing that such magnificent writing was done by a composer who did not play the instrument himself. However, when he was young, he was in close contact with much piano music, for his mother (*née* Pauline Nachod) was a piano teacher of some little fame. It is likely that it was at this period in his life when Schönberg realized the inherent resources and limitations of the instrument. In his piano works, he expanded the vocabulary of the instrument, and made its limitations into good qualities.

Schönberg used the piano in a great many of his compositions, and in all periods of his development. The earliest works, the *lieder*, might be considered piano works, for the accompaniment to these songs was musically important in its own right. However, while limited to a tonal reference, and bound to the tradition of Wagner, Mahler and Strauss, piano alone would not satisfy the demands of late romantic expression. Many of the ensemble works also include piano with a prominent part.

However, at the time of crisis, when the tonal system was nearing its breakdown, the piano afforded an ideal medium for the clear expression of the new technique. For in the piano one interpreter provides both melody and harmony. Op. 11, 19, and 23 illustrate how clearly form may be revealed through the piano solo. For this reason, it seems altogether fitting that Schönberg chose the piano solo op. 23 (Waltz) in which to make the first pure revelation of his new technique. "Richness of thematic material and interrelationship between various themes became of paramount significance to him".¹ The piano solo seems to have been the most lucid way to reveal these interrelationships, while utilizing thematic material to the utmost.

Pianistically, op. 11 (no. 3) seems to represent the complete utilization of the resources of the piano. The succeeding *opera* are far from superfluous, however. Each is formally slightly more complex than the last. Although op. 33*b* returns to an earlier style of piano writing (like that of the *Suite*, op. 25), it illustrates, with the clarity available only to the solo piano, a new

¹ Newlin, Dika, *Bruckner-Mahler-Schoenberg* (New York, 1947), p. 210.

bent in formal complexity which later characterized his "American" works. Among these works, there is none for solo piano, since the new style had been hypothesized previously (in op. 33*b*). Had Schönberg developed a new technique of organizing tonal impressions (if indeed there is such!), one may be sure that we would have been introduced to this technique through the clarity of the piano solo.

A layman's criticism of Schönberg's music is that he deliberately stopped writing in the post-Wagnerian idiom in a self-conscious effort to be unique. These critics make little effort to analyze thoroughly the works in question. There is actually a very gradual transition from extended tonality, to those works which can only be conceived of as tonal from the last few measures, to absence of tonality with only dynamic organization, to organization by melodic structure, to organization by tone rows, to use of distortions of the row, to free use of the row.

It is the author's belief that through the analysis of the six works which Schönberg wrote for solo piano, such a gradual succession can be readily perceived, and through understanding, meaning may be substituted for that which might be described as chaos.

THREE PIECES—OP. 11 (1909)

The three pieces of op. 11 come at the end of Schönberg's tonal period. In op. 14 (1907) and op. 15 (1908) we see the use of the tonic only in the last few measures. In the first two pieces of op. 11, the sense of tonic gravitation is entirely absent. Along with op. 15, it seems to foreshadow the change to small ensemble writing.

To replace the tonic function as an organizer of the music, these pieces make extended use of dynamic and metronomic indications to make clear the groupings of notes and phrases. The cadences and places of rest are implied by *ritards* and *decrescendos* and similar devices.

The style of piano writing, besides continuing the development of the styles used in the accompaniment to the first songs, is often compared to Brahms.² This comparison serves to illustrate again the trend to more concise instrumental styles, after the pseudo-orchestral writing of Liszt, which is by far less well suited to the piano. Further Brahmsian writing is illustrated by the use of parallel thirds and tenths in the melody, and left-hand octaves. The final piece has surpassed Brahms' piano usage. Indeed, the chords are so thick that they have transcended the usual two-stave staff, and require three!

Schönberg is also very original in the writing of the Three Pieces. He is extremely precise in all of the dynamic and phrasing indications within the music. He calls for a differentiation between grace-note and thirty-second-note *anacrusi*, and even specifies the direction in which broken chords are to be performed. In the last piece, nearly every measure has a separate *tempo*, rhythm, and expression mark. The dynamic indications are so precise that Schönberg had to employ four *f*'s and four *p*'s to indicate the full dynamic

² Newlin, Dika, *op. cit.*, p. 236. The quotation here is from measures 39-41, which resemble the pianistic technique of Brahms, although the harmonic idiom is most definitely Schönberg's.

range of the composition. On the first page of the published score, his instructions "*Die Tasten tonlos niederdrücken*" (Depress these keys silently), introduces the use of harmonics on the piano.³ Indeed, it seems that Leibowitz made a fantastic understatement when he said that "*Opus 11* introduces several previously neglected possibilities of the piano".⁴ It seems that it would have been more accurate to have said that Schönberg has revealed the great wealth of expressive techniques which are inherent in piano style.

The principal ideas of the first piece are stated in the first five measures. From then on, every note and interval may be traced to some form of these basic ideas, which are labelled a-e:



The seconds of idea c appear as the second principal idea. Here the seconds (inverted to sevenths), as throughout the piece, appear as the principal interval, transposed to many degrees of the scale. When the seventh is used harmonically, two thirds (idea b?) fill in the chord. In measure 53, the original ideas return, with the a idea in octaves, and the other ideas in condensed form:



The final chord, built on fourths, is one of the *genre* which Schönberg describes in the final chapter of *Harmonielehre*.⁵ It has no relation to a tonic, and functions only to suspend a tonal feeling by using the more distant overtones of the "tonic" E \flat .⁶

The second piece of op. 11 was the first to be written (22nd February, 1909) and is perhaps the most simple to analyze formally. Here, an *ostinato* (quasi pedal-point) D and F is used as a unifying device. Furthermore, the intervals

³ The right hand depresses F, A, C \sharp , and E, clustered about middle C. The left hand plays *forte, senza pedal*. The F octaves make the F and A sound, and the C \sharp and E make the corresponding octave harmonics sound. As they sound, the left hand crosses over the right to play G \sharp , G, F, and D \sharp , which are the augmented ninth, major ninth, augmented octave, and major thirteenth respectively. These are the most distant harmonics which the pedal F will resonate.

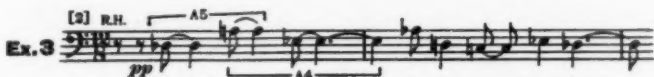
⁴ Leibowitz, René, *Schoenberg and His School* (New York, 1949), p. 80.

⁵ Schoenberg, Arnold (Trans. R. D. W. Adams), *Theory of Harmony* (New York, 1948), pp.

327-331.

⁶ Schoenberg, Arnold, *op. cit.*, pp. 21-22, *et al.*

of a rising augmented fifth, and a falling augmented fourth (usually in that order) recur often enough to be classified similarly. They occur melodically in the first idea, and also appear harmonically as inner voices.



The second idea might be considered a rudimentary "*grosse Melodie*". Its consequent phrase will later have great melodic significance.



The phrase experiences Beethoven-like variation and extension, leading to the cadence at measures 10-12, which approaches the implied (by the pedal-*ostinato* on D and F) sub-dominant, G, by devious means (including an applied dominant with a major 9th and 13th added!). The final chord of this section is a G minor chord with its Neapolitan (plus added seventh) superimposed. Thus, we can see that the work can be conceived of as in a tonal framework, but it has achieved the utmost freedom and extension from the usual restricted concept of tonality.

In the development section which immediately follows, the principal idea is repeated almost *verbatim*. (Such near-literal reproductions are to disappear from Schönberg's works, due to the increasing stress of the principle of developing variation.) Then the inner voice (can it be heard only with the "inner ear"?) of the second idea becomes the top melody. As these themes "work out", the *ostinato* wanders around looking for D and F. At 29 it is on D and F, with both sounded at once as a third, and with a new melody which seems to be a synthesis of the first two melodic ideas.



This is repeated at 32, and two measures later it is transposed down a sixth, then back to the original degree at the beginning of the working-out. Most unusually, this section closes only to be followed by a restatement of the third idea! This serves the function of a "false return", the real return occurring at measure 54. The fact that the first and third ideas share the same *ostinato* explains how it was feasible to have a "false return", and why it was so easy to make the transition back to the original idea. Finally, the concluding cadence is taken from the consequent phrase of the second group.

Thus in one piece, we can see the utmost extension of tonality, combined with the utmost concentration of form. The tone groups are seldom recognizable as referring to a tonality, yet each melodic and harmonic idea fulfills an integral function of the form as an entity.

The third piece of op. 11 is really a *tour-de-force*. The use of thick chords and a mighty, octave-reinforced left hand have already been alluded to. The three-stave format makes the technique look impossibly difficult. However, with practice, it will be found that it is possible to play all the notes. This piece strains the pianist to the utmost in trying to include all the indicated dynamic markings, *tempo* changes, and nuances—apart from merely hitting the right key.

Although the melodies are near "stream of consciousness" in construction, the piece is unified by rhythmic repetitions within bars and phrases, and by the general outline of the melody. Although the piece seems oriented to thirds and tenths, these intervals (and the rhythm) become expanded until they are barely recognizable.

At the end of this piece, both the pianist and the idiom are exhausted.

SIX LITTLE PIANO PIECES—OP. 19 (1911)

As the op. 11 was foreshadowed by op. 14 and 15, op. 19 was also prepared for by op. 16, 17 and 18.⁷ However, in the present case, instead of entering into a stage of atonality (or pantonality—the term which Schönberg preferred), the transition is to a style of writing which is so concise that the use of repetitions of ideas, such as we have noticed in op. 11, is totally abandoned (except in a very few cases, when a few notes are repeated as an extension, or when a group of notes is used as an *ostinato*).

These little pieces are sometimes compared with the impressionistic counterparts of Debussy (indeed, the last piece is said to represent the bells which sounded at the funeral of Gustav Mahler, Schönberg's beloved friend⁸). However, a close inspection reveals that aside from their brevity, they share few characteristics in common. In Debussy, the short improvisatory form was unified by literal repetitions of motives and whole phrases; in Schönberg, there can be no repetition in such a concise form, and the structure is unified by emotional and expressive qualities and through perpetual variation of the basic idea.

Each piece is a little gem, complete in itself. Their brevity is necessitated by the desire for a pure form, without the repetition of even the smallest motive. This also encourages the use of perpetual variation as a unifying device. The importance of the full acceptance of this principle can be appreciated fully only when you consider how this⁹ is used later as the basis of Schönberg's efforts in twelve-tone music.

⁷ These works introduced full use of the concept of perpetual variation, and the latter two, the dramatic works *Erwartung* and *Glückliche Hand*, introduced entirely separate melody and accompaniment parts.

⁸ Newlin, Dika, *op. cit.*, p. 241.

The first piece is based on two principal ideas. Each is varied rhythmically and harmonically at each presentation. The second melodic idea may be considered the "motive of accompaniment", for in its first appearance it accompanies the first melodic idea:



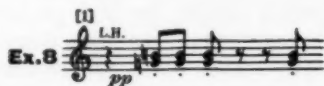
The later appearances of these motives or melodic ideas are always in some distorted form, more or less resembling the original form. (The following are examples of the variations of the first idea.)



In measure 3, the drop of a third has become an embellishment, the drop of a sixth has been contracted to a third (the inversion of a sixth), and the ascending minor second has been inverted and expanded to a minor second. At measure 4, the first element has become a triplet, while the second returns to the original form transposed up a ninth, and doubly extended by internal and external repetition. At measure 14, the elements appear in reversed order. The second element is expanded to a major second, and appears in inversion; the major third of the original first element is inverted and expanded to a diminished octave.

Similar examples of variation may be found in the melody of accompaniment, which is the principal idea of the second section (measures 5-13; including 5-8, where both ideas have equal importance). This A B A ternary form (to use the terminology of Willi Apel⁹), which was also used in op. 11 (no. 1), seems to be the most often used in Schönberg's piano pieces. (In op. 33b, we see even more markedly the extreme variation which is possible within this form.)

The second piece makes use of an *ostinato* (always a third) as the basis for its harmonic and rhythmic variations. The use of so many thirds gives the music the configuration of some of Bartók's pieces for piano.



⁹ Apel, Willi, *Harvard Dictionary of Music* (Cambridge, Mass., 1950; London, Routledge and Kegan Paul.), pp. 277-79, "Forms, Musical".

At measure 2 the *ostinato* is shaped into a melody, playing on major and minor thirds, which is another characteristic of the piece as a whole. At measure 5, the *ostinato* includes a transposition and rhythmic variation. Again, the contradiction between major and minor is present.



The final tone mass is a magnificent juxtaposition of major and minor. In this chord we have the major and minor forms of the triads on C, E \flat , G, and B (as well as the diminished of C and E, and the augmented of D, E \flat , F \sharp , G, B \flat , and B). It could be analyzed harmonically as a major ninth chord, with a raised leading note to the fifth, and lowered leading note to the ninth added.



In the third piece, Schönberg calls for the left hand to play *pianissimo* throughout, while the dynamics vary for the right hand. This is really harder to perform than the dynamics of op. 11 (especially no. 3), for in the earlier work these are always the same for both hands.

Although the organization of the next three pieces is similar to the first two, the use of dynamic and *tempo* markings is more thoroughly exploited, and the amount of thematic material is decreased.

Finally, in the last piece, the only idea is the sonority of a church-bell (see footnote 8), which was represented by a fourth superimposed over another fourth or a sixth.

All these little pieces are charming in their expression of atmosphere and idea, and their intensity of expression makes them Schönberg's most terse works up to the time of their composition.

FIVE PIANO PIECES—OP. 23 (1923)

These five pieces represent the culmination of all that had come before (op. 11 and 19, the accompaniment parts to the *lieder* and dramatic works, and *Pierrot Lunaire*), and in the last piece we have an introduction to what lies ahead—composition with twelve tones related only to each other.

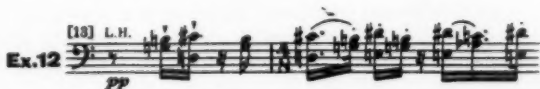
This work is certainly more academic than the two previous piano solos were. The style is completely unique, yet it is perfectly suited to the piano. It was obviously composed just for the solo piano idiom; whereas the late piano works of Liszt, for example, appear more as transcriptions of an orchestral score, and are clumsy to perform on the piano. Even though the technical demands are great and novel, they are natural extensions of existing piano technique.

Although the technical elements of this work are important, Schönberg could never justify a composition on these grounds alone. However, this is not the case, for each piece is replete with moments of high expression, subtle nuance, and charming or humorous turns of phrase (especially in the case of the *Waltz*).

In the organization of this work, we see the gradual approach to twelve-tone writing. Although in countless cases in musical history whole or nearly whole twelve-tone scales have sounded in a melody without interpolated notes,¹⁰ in op. 23 Schönberg makes the first deliberate use of this technique to organize a work. The first three measures give all the ideas of the first piece. They can be best comprehended by considering them as a melody (M), a counter-melody (CM), and an accompaniment (A). All twelve tones are present in these three groups, with no note sounding more than twice (C—CM, A; D—M, A; D# twice in M; G—M, CM; G# twice in CM; A—CM, A; and B—CM, A).



Notice that all the intervals are either seconds or thirds in each part. Besides intervallic unity, this also achieves an extremely taut atmosphere. At measure 13, these intervals are presented as an *ostinato* (the second is inverted to a seventh), which is present throughout most of the rest of the piece in some form (sometimes the third is inverted to a sixth, and many transpositions of each form are used). In each appearance, the articulation is slightly different.



As another exploitation of the full tonal resources of the instrument there is a "*grosse Melodie*" of immense proportions in measure 16.



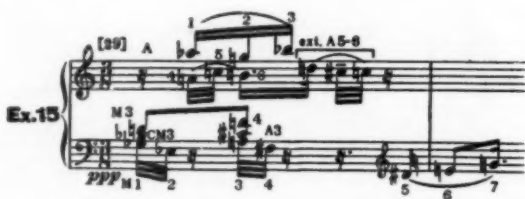
The form of this piece is like a three-part invention, in the style of J. S. Bach, with three intertwined, yet independent voices observing strict melodic

¹⁰ I call to mind such disparate examples as some of Bach's organ works, and the "*Abschied*" from Gustav Mahler's *Das Lied von der Erde*.

and rhythmic counterpoint within a limited *tessitura*. This can best be illustrated in measure 21 after the *fermata*:



Some of the returns of the basic idea are disguised by the rearrangement of the constituent elements, such as in measure 29, where the melody of accompaniment is prominent:



In this measure we see the basic ideas or motives from the first measure used in groups of two or three notes. The inner voice of the left hand may seem to have been analyzed quite arbitrarily, but it is merely a vertical use of the ideas: the C# of the A figure sounds immediately after the Bb in the CM in the original version. Another example is the direct vertical use of the first notes of the M and A groups on the second beat of measure 29.

Notes 2 to 5 of the accompaniment figure are a transposition of Bb, A, C, B (which is written B, A, C, H in German). This tribute to Bach seems appropriate in a piece which is to such a great extent entrenched in the contrapuntal tradition. Furthermore, the last notes of the composition are B, A, C, H in their fundamental position.



The second piece is again presented in condensed form, this time in the first two measures. This is an eleven-tone work, since C is not present. However, instead of using these tones in a row, they are broken up into motives which are used as the basis for the development of the composition.



The variations are extremely imaginative, and include the following form (from measure 10):



Some of the time the left-hand C# is used as 2½, rather than 9. This dual function is justified by the fact that although the note is in the left hand (and the left-hand notes are usually numbered after the last note of the right-hand melody), it does sound at the head of the melodic idea, and thereby demands an earlier position in the row. Its usual treatment is: when used as the melody, 2½; when used as the accompaniment, 9.



The basis of the form is: exposition, A (1-5), B (5-7); 6/4 chord on D; development, of B (8-9), of A (10-14); working-out section, principally of the B idea, to a climax at 17; coda: B (18-19), A (20, left hand) with the inversion of A in the melody; and finally, the restatement of the original nine tones in order.¹¹

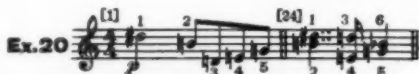
The third piece is structurally similar, but has some interesting little touches. The basic idea is likened to a fugue subject by Stein,¹² and it contains manifold repetitions of the basic shape of the melodic idea: a descending interval, usually a fourth, sixth, seventh or ninth. It is often hard to locate the principal ideas, for they sometimes appear in inner voices. And here again is the play between major and minor, especially involving the tones B and B♭, G and G#, and C and C#.

¹¹ Stein, Erwin, *Orpheus in New Guises* (London, 1953), pp. 63-69. This chapter contains analyses of each piece of op. 23.

¹² Stein, Erwin, *loc. cit.*

At the recapitulation, the notes C and G are not sounded: they are saved for use as an *ostinato* in the *coda* (30-36). The final chord is a tongue-in-cheek superimposition of a V (7) chord over a I₄.

Number four carries the variation to such an extent that it is virtually impossible to be able to certify always what form is being used. However, it is not hard to see that Schönberg is on his way to the formation of his Method. Thirds and sixths are used to give the structure cohesion. In the recapitulation, at measure 24, the basic idea appears in slightly mixed order, with groups of notes sounding simultaneously as intervals and chords.



The *coda* (at 28) is also built on the relationship of thirds and sixths, and like the third piece of this work, the main idea is reduced to chords.

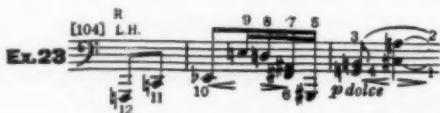
The last piece, the Waltz, is the first use of twelve tones as a row. The main form in which it appears is the Basic Set (BS), which is varied only by the way the tones are divided between melodic and accompanying elements, and by rhythmic and dynamic variations.



Melodic freedom may be attained by using long notes for the melody, while accompanying them with the rest of the row in notes of much shorter duration, similar to the melismatic techniques of the Saint Martial school.



At measure 100 (*Langsamer*), the basic set is nearly a literal recapitulation of the original form. At 104, the left hand presents the Retrograde (R) form. This is another indication of what is yet to come.



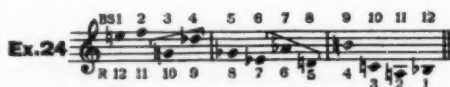
From 110 to the end, only the first eight tones are presented, in a sort of *coda-extension*.

And so begins the era of the tone-row.

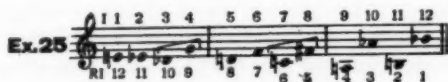
SUITE FOR PIANO—OP. 25 (1924)

The *Suite* was formally overshadowed by the *Serenade*, op. 24, which also used classical forms for the movements. This might be said to be the only marked effect of the German neo-classic movement on Schönberg's music. In the *Suite*, however, he by far transcended the usual tonal usage of these eighteenth-century dance movements. From a technical point of view, it continued to use the full piano resources which he had developed up to this time, but it was generally easier to perform than the previous piano solos, due to its more transparent texture.

The twelve-tone organization was the most strict to date. Since for the first time only one row was used for all of the pieces, Leibowitz considers this to be the first work "... to be based exclusively on the new technique".¹³



Most commonly, variants are built on groups of four notes from the row. Periods and sequential structures which are built from these forms and their variants: Retrograde (R), Inversion (I), and Retrograde of the Inversion (RI), as well as the transpositions of each (Tx)—all benefit from the presence of two tritones in each form.



In the "*Präludium*", this tritone relationship is used harmonically throughout the piece as a quasi-dominant relationship. By using this transposition, the basic set can also appear in its original form simultaneously with the transposition, without unisons or octaves.

The first three measures consist of the BS over the BS-TA₄ (tritone). The former is marked *p*, the latter, *mf*, giving particular emphasis to this transposed form of the row. At measure 14, this transposition is repeated *verbatim* (even the same rhythmic values), while accompanied by the last 2/3 of the row. This measure is also a fine example of free melodic writing within the strict twelve-tone structure. The transposition is in long notes, accompanied by the remaining notes of the row, which are again divided into two groups of four tones. Although the general impression is that the right hand is just a free accompaniment to the left, it is actually strictly and methodically filling in the missing

¹³ Leibowitz, René, *op. cit.*, p. 102.

notes of the row! This same measure also illustrates how carefully the sections are being welded together now, with the end of one phrase overlapping the beginning of the next.



The cadence at 15 is a twelve-tonal realization of a harmonic formula, such as V-I, VI⁷-VII (#3, #5). The parts of the row are used as if the first represented tension, the second relaxation (or antecedent-consequent). In the next measure, the last third of the row in retrograde (BACH, again) sounds with the transposition down a fifth of the same notes:



The next section is based on the TA₄, used like the B section in the dominant of a classical work. The recapitulation of the first idea is at 20, with a growing emphasis of the note G. This note finally becomes a "dominant" pedal-point at the end of the piece. (This is a preview of what is to come in the "*Musette*".) The G also has the "dominant" relationship to the "tonic" (?) last note, D_b.

Already, certain principles of twelve-tone writing seem to be in the process of formulation. For example, the retrograde form of the row usually precedes the inversion. This is due to the fact that it is usually more difficult to see the relationship of the latter distortion to the BS. In a similar effort to aid comprehensibility, the accompaniment figure is usually submitted to the various distortions before the basic idea, which usually continues to play the basic set, until Schönberg feels that the row is familiar.

In the "*Gavotte*", the groups of four notes are used between both hands in such a way that the prominent part is constantly switching from right to left, and then back again. Since by this time the listener has heard many repetitions of the basic set, Schönberg felt justified in rearranging the order of the three constellations of four notes each.¹⁴ These forms are also overlapped (e.g. in measure 2, the last note of the BS is used as the first note of the R), as in the "*Präludium*".

¹⁴ Schoenberg, Arnold, *Style and Idea* (New York, 1950), pp. 127-130. He lists two justifications: (1) the "*Gavotte*" is the second movement, so the row is familiar, and (2) only the groupings are rearranged, not the order of the notes within each group.

By now, the use of the constellations has become very free. The order in which they appear is rearranged, and within each constellation the notes are rearranged. Finally, they are broken down to two groups of two notes within each four-note constellation, and are used interchangeably.



The "*Musette*" is unified by two elements: (1) a pedal-point on G is used throughout, and (2) the tritone relationship with $D\flat$, which is always adjacent to G in every form of the row. In this movement, more complete use is made of inversion than previously, including its transposition to the tritone degree (measure 8). As in most of his compositions, Schönberg ends this one with a recollection of the first idea.

The "*Intermezzo*" is based on three melodic shapes, which together form the row. These shapes are the basis for the constant variation which ensues. The row appears in both hands simultaneously, regardless of what form is used, and the notes are separated into three voices. It is very difficult to recognize all of the variations of the basic shapes, unless you think of them as successions of intervals (instead of notes), which are capable of many forms of variation (R, I, RI, and T).

The "*Menuett and Trio*" represents only slight modifications of what has come before. Perhaps the most startling element is that in the first few measures, tones 5-7 sound before tone 1 of the basic set, and virtually every note of the row has sounded before the end of the first group of four tones! This freedom with the row is typical of the works which follow.



The *Trio* is a strict, two-part canon in contrary motion, for each reply of the melody is the inversion of the statement. Here, then, is the solution of a problem which had no theoretically perfect solution within the framework of traditional composition. Again, the A_4 transposition is used as a pseudo-dominant, and to avoid unison and octave doublings. This precaution is reinforced by using long notes in the melody accompanied by notes of much shorter duration in the accompaniment, which also avoids the simultaneous sounding of a tone in more than one voice.

The "*Gigue*" is similar in its use of row technique. It has the conventional statements of the BS at the beginning and end, with expanding freedom in the middle section. At 26, the set appears in a very few chords and intervals, with the left hand in retrograde, as an example of the simultaneous use of strict and free use of the row. This is typical of the beginning of the middle section. Until the restatement at the end the use of the row becomes very free.



PIANO PIECE—OP. 33*a* (1929)

This composition and its companion, op. 33*b*, seem to be a synthesis of Schönberg's style of piano writing, as well as of his twelve-tonal organization. They are a paradoxical combination of the complexity of op. 23 and the clarity of op. 25. By this time, Schönberg had fully realized the implications of composition with twelve tones related only to one another. Therefore, although the interplay of voices is fantastically complex, it is masterfully organized into a logical whole.

Schönberg used his most advanced row techniques in these compositions. The row of 33*a* is so constructed that inversion of the BS of the first four tones results in the same notes in altered order. The other two groups alter some of the notes by a half-step when inverted. With this internal structure, it was possible to make use of the major-minor disparity, as he had done with the earlier piano works, yet he could stay within the framework of a strict twelve-tone system.



Another complicated concept used in this work is the use of the BS transposed up a third, and the I a third down. This technique was used in measure 2, among many other occasions (in measure 2, the I form is also in retrograde:

RI[T₃]). This is also used in the development section, permitting thirds to be added to all voices, which Schönberg derived from counterpoint at the tenth and twelfth.¹⁵ (Note also that the three groups are also presented in retrograde order.)



Although these additions to the twelve-tone vocabulary were used previously in the *Orchestral Variations*, op. 31, and *Von Heute auf Morgen*, op. 32, it is in this piece that they attain a freedom of usage corresponding with that of the other row techniques.

At measure 10, the first idea repeats in the right hand, with the RI (T₃) in the left hand. This use of three chords of four notes each is common all through this piece. The elements of the left hand are again presented in retrograde order:

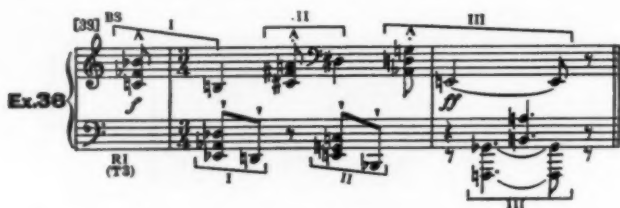


The use of the row becomes exceptionally free, with notes repeated, skipped temporarily, and more than one version of the row being used at once. One subtle variation of the row is the substitution of tone 6 for tone 9, and *vice-versa*. It is interesting to note that the figure 9 is the inversion of the figure 6, and that the notes A \flat and A, have the same semitone relationship as the other notes in the row which are modified by inversion! The basic ideas are even used vertically, as in measure 37:



¹⁵ Schoenberg, Arnold, *Style and Idea*, p. 133.

The final repeat of the main idea occurs in the last two measures, with the constellations now in their original order:



The basic form is that of theme and variations. The theme is the first idea: the basic set of three four-note chords. However, since the original idea returns between each section of development (in some form or other), it might be more accurately described as a rondo form.

This composition was obviously Schönberg's most thoroughly organized work up to that time. In fact, it still stands as one of his greatest formal accomplishments, along with the op. 33b and the String Trio, op. 45.

PIANO PIECE—Op. 33b (1932)

The second piano piece of op. 33 is only slightly different from the first. The most obvious changes are that the texture is thinner and more transparent (there are even fewer dynamic markings), and the form is even more complex.

The notes are again divided into three groups of four tones, and more than one version of the row is often heard at once. The first statement of the basic idea is conventional, except tones 5-8 sound before 3-4.



An old unifying device is modified for use in this work. Here, an *ostinato* consists more of a shape and a rhythm. It is constantly varied as to interval, rhythm, and expressive marks.

The notes of the *ostinato* consist of the retrograde form of the row. The melody which is played above it is the inversion of this form, transposed a seventh.

Ex. 38

pp molto stacc.

Obviously, the original order is not preserved at all times. The most important features seem to be that tones 1-4 come first, and that 11-12 are last in each variation of the row.

Since the form is so complex, and the use of the row is so complicated, the only way to get a clear picture of the construction of this piece is to follow both through the piece. There are several points of interest along the way.

At [1], we see the left-hand motive of accompaniment, which returns at *tempo primo*. The melody is in R, and the accompaniment is in RI (T7). Occasionally, thirds, sixths, and sevenths are isolated from the row for their harmonic value. Even then, it is possible to follow the general outline of the row. These intervals are used with great discretion so as to avoid a tonal orientation.

At measure 10, the second theme is I (T4), using the rhythm of the motive of accompaniment, and split between both hands. Meanwhile, the left hand is accompanying with the BS. The working-out section which follows is based on various combinations of the I and R forms used simultaneously with the BS, in a rhythmic transformation, from the angular rhythm of the accompaniment figure, in 2/4 time, through longer note values and triplets (a written-out *decelerando*), to the 6/8 time at 21.

After this work out at 28, *Etwas breiter*, the basic set moves to the left hand, under the inversion (transposed).

At the *tempo primo*, at 32, is the main return. Here, the R form is over the RI (T), using the rhythm of the motive of accompaniment. 52 is a near-literal return to 19, with its broadening to 6/8 time.

The basic set recapitulates during this *ritard.*, giving the impression melodically that the BS is not the most prominent idea, but rather that the I (T) form is. At the 6/8, the BS is over the I (T), and condenses 11 measures into 5!

After the *ritard.* to the 4/8 time, the BS is over the I, as a contraction of the first two ideas (from measures 1-4).

From here on, the BS stays in the right hand, and merely repeats itself. However, this is not boring, since the notes are isolated into a slow *obbligato*.

At the very end, the accompaniment is also divided into another melody, so the sound is extremely rich, and theoretically complex:

Right hand	{	Isolated tones of B.S.
		Remaining tones of B.S.
Left hand	{	Isolated tones of I.
		Remaining tones of I.

CONCLUSION

To me, the piano works of Arnold Schönberg seem to reveal a composer of outstanding artistic honesty, and the possessor of an extremely highly-developed sense of form and organization.

He constantly strove to develop the technique of the piano, exploiting as yet untapped resources of the instrument; based both on a thorough knowledge of the idiom, and what would be possible (both practically and theoretically) to perform.

Through the solo piano style, Schönberg bridged the gap between chromaticism and the tone row. Each work was a gradual step in this metamorphosis. Even within a work, or even one movement, one may be aware of a growing complexity.

Schönberg has made a valuable addition to piano literature with these six compositions, as well as pointing the way and setting artistic principles for future progress.

MUSIC LIST

(Schönberg only)

Three Piano Pieces (op. 11), Universal Edition-Associated Music Publishers Co., Inc., New York, 1942.

Six Little Piano Pieces (op. 19), *ibid.*, 1940.

Five Piano Pieces (op. 23), Wilhelm Hansen, Music Publishers, Copenhagen, Denmark, 1923.

Suite for Piano (op. 25), Universal Edition, Vienna, 1925.

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Edward J. Dent

BY

GEOFFREY SHARP

EDWARD DENT died on 22nd August at the age of 81. From reading some of the "official" notices one might be excused for thinking that he had achieved nothing of any significance since he relinquished his Cambridge professorship. That this is quite untrue may be seen from last year's new edition of Lawrence Haward's *Dent Bibliography* which was presented with the August (1956) issue of this journal; and it is no secret that he had several literary projects in hand at the time of his death.

Among the many tributes paid to his memory during the past few weeks I have specifically missed any proper reference to Dent's *international* significance. He was not just an exceptional local boy like Allen, Barnby, Corder, Walford Davies, Ebdon, Fellowes and the rest; he was a towering figure in Western music and certainly outside England he was recognized as such. Where a more solemn, fundamentally insular, and therefore less civilized academic might waste hours assembling verbiage in denigration of, for example, Bruckner as symphonist, Dent could and did present the pith of the problem by parodying one of Bruckner's typical opening paragraphs at the piano. I do not think he would object to my calling this functional analysis in embryo, though he never thought of it in such terms.

Dent's great preoccupation with English translations of opera librettos—and where these become paraphrases they are often delightfully witty—may seem to be a contradiction of the professor's basically European approach to musical problems. But to expect absolute consistency is a mark of immaturity and the explanation is very simple. Dent's great love was opera: not as a figment of the imagination, however vivid, but as a live creation of flesh and blood and sound: a positive achievement sung, played and acted for our and his enjoyment, as well as maybe and in a practical form. He preferred, and obviously was right to prefer opera to be sung in its original language—for what is worse than *Figaro* in English, even Dent's English, apart from *Figaro* in German?—but he took the practical view that the average English opera-goer knows no other language than his own and he maintained that for such people vernacular translations are essential. He would have none of my contention that the real enthusiast will "discover" the libretto for himself and absorb its content whatever its tongue may be; hence his many translations, and brilliant most of them are, whether we need them or not. Sadler's Wells has, of course, been the principal beneficiary in this respect and it is well to remember that Dent wrote most of his translations with that theatre in view.

But although it is as a translator of opera that Dent was most widely known towards the end of his long life, this was but one facet of his many and varied activities and not, in my opinion, the most important or the most far-reaching. More important are his books on *Busoni*, *Alessandro Scarlatti* and *Mozart's Operas* (of which the 1913 edition is in some ways preferable to that of 1947); and more far-reaching the influence he exerted during his fifteen years as Professor of Music at Cambridge and possibly also as the first President of the ISCM.

During the last fifteen years there must have been many suitable opportunities of inviting Dent to become a member of the Order of Merit. Now it is too late, and one's natural disappointment at the "oversight" turns to a sense of frustration with the knowledge that the suggestion was in fact made in the right quarter—and more than once.

Dent contributed a substantial number of articles and reviews to this journal which will inevitably be the poorer for their sudden cessation. His advice, encouragement and criticism were freely available to me over a period of twenty years; they are irreplaceable and will be sadly missed.

Hindemith's Harmony of the World

BY

EVERETT HELM

PAUL HINDEMITH's new opera, *The Harmony of the World*, which was first performed by the Bavarian State Opera (Munich) on 11th August, is anything but a "normal" opera. It is essentially a symphonic work of epic proportions, embodying philosophical and ethical elements and cast in the form of an historical pageant.

It is almost impossible to speak of a "plot", for there are several stories running through the work which lasts over three and a half hours. The main "action" presents episodes in the life of the mathematician and astronomer Johannes Kepler. Into these, however, are woven several other secondary stories, any one of which might in itself provide adequate (and interesting) stuff for an opera: the rise and fall of the great General Wallenstein; the story of Kepler's mother who is nearly hanged for a witch; that of his assistant, Ulrich, who turns against his master; and the remarkable career of the scoundrel Tansur, who begins as a street vendor and ends as Wallenstein's *major domo*.

The opera does not deal with any of these stories in a personal or dramatic way. Neither the text (the composer's own) nor the music is so fashioned as to achieve sharp delineation of character. Even the love story (Kepler and Susanna) is treated almost "impersonally". The one and only love duet (act 2, scene 3) is almost entirely devoid of operatic "passion"; the lovers sing in cosmic terms. The main and subsidiary actions are "impersonalized", so to speak, against an historical background that is as accurate in dates and details as an encyclopedia. Not only Wallenstein but also the emperors Rudolf II and Ferdinand II appear; the council of Regensburg, deciding Wallenstein's fate, is depicted in one of the scenes. It is to a certain extent an historical opera; each of its five acts bears a date between 1608 and 1630, during the period of the Thirty Years' War. But all elements—the various stories, the historical background and the music itself—are subordinated to the all-pervading philosophical "message" of universal order. The real fulfillment of the first thirteen scenes comes in the fourteenth and last: an apotheosis in which the characters of the opera appear as the earth, sun, moon and various planets, surrounded by a rotating circle of the signs of the zodiac. (It might be mentioned here that the very realistic murder of Wallenstein which forms a short parenthesis in this final symbolic scene, is a disturbing and illogical factor.)

Hindemith's two earlier operas, *Cardillac* and *Mathis der Maler*, tend strongly towards symphonic treatment. In *The Harmony of the World* this tendency becomes practically the leading principle. In the first place, the orchestra is of primary importance in the kind and amount of musical material that is assigned to it. Seldom is it a "mere" accompaniment; and even when its role is that of accompanying, it is given a certain amount of "busy work" that on occasion diverts the attention from the text. Even more important, however, is the fact that the musical mind that conceived *The Harmony of the World* is first and foremost a symphonic mind. The very nature of the music is symphonic; even the voice parts partake to a great extent of this quality. The vocal writing is thoroughly singable and effective, although devoid of any effects for their own sake. But the melodic lines given to the voices could often be taken equally well by instruments; they are integrated into the symphonic whole.

Thus one of the main impressions of the score is that it is in the last analysis absolute rather than dramatic music. There are scenes of great musical power (the trial of Kepler's mother for witchcraft, for instance) that have the impact of a Handel oratorio. But there is very little that is operatic in the usual sense. The work lies outside the sphere of what is generally understood as opera, for no previous opera has attempted what Hindemith here sets out to do. To that extent it should, perhaps, be considered, judged and enjoyed (or not) by special standards.

As might be expected from Hindemith, the craftsmanship and technique are impeccable. The orchestra is managed with great skill, seldom getting in the way of or covering the voices. The super-abundance of counterpoint betrays the hand of the master, as does the development and variation of the musical material. The formal unity and coherence are remarkable—even perhaps excessive for an opera, in which more variety is required, in keeping with the changing dramatic situation. The "symphonic approach" resulted in a certain sameness in the character of the musical material among scenes and situations that would seem to demand more specific treatment.

This was the first opera, and the only modern one, in this year's Munich Festival. The composer himself conducted, and the performance was of high quality. The excellent cast included Hertha Töpper as Kepler's mother, Liselotte Fölser as his wife Susanna, Luise Camer as his daughter, Josef Metternich as Kepler, Richard Holm as Wallenstein and Marcel Cordes as Tansur. The chorus of the Bavarian State opera, which has an important role throughout the work, deserves special credit. Scenery was by Helmut Jürgens, Rudolf Hartmann was the producer.

Salzburg

THIS, the first year of Herbert von Karajan's incumbency as Artistic Director of the Salzburg Festival, produced excellent results indeed. One has a right to expect Salzburg performances to be of the highest quality, and they were.

No more than passing attention need be paid the "carry-overs" from previous seasons. Suffice it to say that *The Marriage of Figaro* was even more perfect than last year, and that *Così fan tutte* remains an unmitigated delight. For both of these credit must be shared by the conductor, Karl Böhm, and the all-star casts, including Elisabeth Schwarzkopf, Irmgard Seefried, Christa Ludwig, Erich Kunz and Dietrich Fischer-Dieskau. *The Abduction from the Seraglio*, another "carry-over", continues to be practically a one-man show, with Kurt Böhme singing and acting (or should we say clowning) the role of Osmin as nobody else can. As a result of Krips' defection, Josef Keilberth conducted—unfortunately in a somewhat pedestrian manner.

Verdi's *Falstaff* was revived for the first time since 1939. Not having witnessed the famous Toscanini performances in 1935-37, we cannot say whether the present one was, as some "old timers" maintain, the equal of Toscanini's. It was very good, in any event. The voices were excellent, Karajan conducted with great *esprit*, and his stage direction was highly effective in a traditional Italian opera style, with plenty of gestures and horse-play. We did not see the first performance, which, from all accounts, must have been a furious and somewhat driven one, "more Italian than the Italians". Our performance was a lively one, to be sure; the singers were kept moving about the whole time, but their movements had purpose. The musical rendition was full of vitality and sparkle, yet displaying considerable sensitivity. The ensemble of singers and orchestra was superb, and the Vienna Philharmonic proved that it can also sound like an Italian orchestra.

The *Falstaff* cast was made up of singers from La Scala. Tito Gobbi sang the title role magnificently; in both the high and low registers his voice is a model of what *bel canto* can be. Elisabeth Schwarzkopf's acting and singing of the part of Alice Ford were stunning. Giulietta Simionato as Mrs. Quickly, Anna Maria Canali as Meg Page and Rolando Panerai as Ford were all brilliant. Only the stage sets—those of La Scala—were somewhat disappointing, being of a conventional and uninspired sort, which neither added to nor detracted from the evening's enjoyment.

For the second piece with which to make his Salzburg debut as combined conductor and *metteur-en-scène*, Karajan chose one of the hardest of all possible nuts to crack:

Beethoven's *Fidelio*. This work, with its peculiar combination of "sublime" music and miserable libretto, its irritating alternation of spoken and sung words and with its special problems of staging, has often proved to be too much for even an experienced stage director. Karajan succeeded in creating a production which, if not brilliant, was at least thoroughly satisfactory.

In *Fidelio*, as perhaps in no other opera, there are great advantages in having both the stage and musical direction in the hands of one and the same person; by correlating the two, many an awkward spot can be glossed over, and the timing of dialogue and music can be adjusted. Under Karajan's overall supervision, this was the case. The cleverly devised sets of Helmut Jürgens also contributed a substantial part; he made the best of the distinctly limited possibilities of the open-air Felsenreitschule.

Christel Goltz was a convincing Leonore, and Sena Jurinac a splendid Marzelline. Giuseppe Zampieri (Florestan) and Otto Edelmann (Rocco) gave good accounts of themselves, whereas Paul Schöffler left something to be desired as Don Pizarro. Karajan conducted in an admirably straightforward way, avoiding exaggeration and maintaining a fine sense of form and proportion.

This year's operatic *première* consisted of Rolf Liebermann's *School for Wives*, which was given, fortunately, in the intimate Landestheater. In its present form, the piece is a slightly enlarged version (now in three acts) of the one-acter that was first produced in Louisville, Kentucky, two years ago, having been commissioned by the Louisville Orchestra Society. The English libretto was by Elizabeth Montagu after a German text by Heinrich Strobel, which was in turn based on the play of Molière. For the Salzburg performance Strobel re-worked the English text in German and added several new numbers. With the new additions the piece lasts a bare two hours.

The School for Wives is sparkling, witty and unproblematic. It is full of gags (some attributable to Molière, others to Strobel) and tinged with irony. The music is outspokenly tonal and ranges from expressive to parodistic. The closely-knit form represents a kind of extended rondo; certain elements return constantly in varied form, in keeping with the dramatic situation. The chamber orchestra of the original version is now supplemented by a second group of instruments, which in Salzburg played from the centre box at the rear of the auditorium.

The performance, conducted by George Szell, left little to be desired. The cast of six consisted of Anneliese Rothenberger (Agnes), Christa Ludwig (Georgette), Kurt Böhme (Arnolphe), Walter Berry (Poquelin), Nicolai Gedda (Horace) and Alois Pernerstorfer (Oronte). Unqualified praise is due to the producer Oscar Fritz Schuh and the designer Caspar Neher.

Although the Salzburg *Elektra* was not without certain flaws (notably the stage sets, costumes and direction) it was nevertheless a memorable experience, thanks to the interpretation of Dimitri Mitropoulos. This phenomenal conductor, who is at his best in such works as this, kept the audience spellbound; the tension did not relax for a second. Mitropoulos, conducting as usual without score, dominated every instrument and every note from beginning to end. The cast included Inge Borkh, Jean Madeira, Lisa della Casa, Max Lorenz and Kurt Böhme.

Mitropoulos also conducted a concert of American music, designed to give a panoramic view of what is being written in the U.S. today and including works of contrasting character. The programme contained compositions by Barber, Gould, Mann, Schuller and Schuman. Guenther Schuller's Symphony for brass and percussion proved to be a compelling work, covering a wide expressive range and displaying remarkable talent. The writing for brass instruments is highly virtuosic and expert; Schuller is the first horn player in the Metropolitan Opera Orchestra in New York.

Venice International Festival of Contemporary Music

THE "Biennale" opened this year's festival with a concert devoted to the music of Gian Francesco Malipiero, the Venetian-born composer who is this year celebrating his 75th anniversary. The programme consisted of two world *premières* and one first Italian performance of orchestral works, and *La Passione* for soloists, chorus and orchestra.

The new *Notturmo di canti e balli* is remarkable for the youthful spirit which pervades it. It is not in the strict sense programmatic but represents rather a nocturnal scene which is interrupted by the sounds of singing and dancing. Like most of Malipiero's works, it is based on the principle of alternating material of contrasting character, developed briefly in the manner of the older Italian masters. This material is here sharply defined and highly original in character.

Dialogue for harpsichord and orchestra is the sixth in a series of eight "Dialogues" which Malipiero has just completed. It bears the sub-title "*quasi concerto*", and the solo instrument is in the foreground most of the time. In spirit it borders on chamber music; the orchestra is treated with the utmost delicacy, so that the harpsichord is always heard. As befits the nature of the solo instrument, the expression is of a sheerly musical and not of an emotional nature, recalling, in a distant way, the aesthetic basis of seventeenth and eighteenth-century instrumental music. The soloist was Isabelle Nef.

"The Death of Socrates" constitutes the eighth Dialogue of the series; it is written for baritone and small orchestra on passages from Plato's *Phaidon*. The music is a worthy companion to this noble text, restrained yet deeply moving. The vocal line is supple and expressive—a kind of *arioso* recitative, alternating with passages for orchestra alone. There is no hint of false pathos in this work and no use of effects for their own sake. It was admirably sung by Heinz Rehfuss.

La Passione, composed in 1935, is based on a text by the sixteenth-century poet Castellano Castellani, describing the Passion of our Lord. It has been frequently performed in many countries and must be reckoned among the masterpieces of modern choral literature. The words of Christ are sung by the chorus, whereas the other roles are taken by soloists. It is a work of intense inward devotion, in which the expressive quality is heightened rather than weakened by restraint. Only in the complaint of Mary, which forms the central climax, does the music become what one might call emotional. This extended solo, with its repetition of the word "ahimè!" on successively higher notes, is one of the most moving passages in the entire work of Malipiero; it was beautifully sung by Magda Laszlo.

The extraordinarily gifted Nino Sanzogno, a former Malipiero pupil, conducted the concert with consummate skill and understanding. His close attention to detail did not in any way obscure the overall form. The orchestra of the Teatro La Fenice, where the concert was held, played almost as if it were a first-class organization, which it most decidedly is not.

No better example of a prophet being without honour in his own country could be found than that of Malipiero. The Venetians just couldn't care less; in fact the general cultural life of Venice is at a very low point indeed—a sad commentary on the once-proud republic that was the home of the Gabriellis, Monteverdi, Vivaldi and Cimarosa. The natives infinitely prefer the regular band concerts in St. Mark's Square, at which warmed-up nineteenth-century opera and marches are served up for the public edification. If for no other reason than to improve this lamentable state of cultural aridity, the annual Festival of Contemporary Music is of great importance. The Festival's director, Alessandro Piovesan, is well aware of his mission and deserves recognition for what he is able to do under the circumstances (to wit: too little money, appropriated too late in the season).

The Festival also deserves more support than it receives from the local press. It was with incredulity that we read the review of the opening concert in Venice's only daily

paper, the *Gazzettino*. After attacking the Festival for producing the concert honouring Malipiero (the first Venetian composer of world rank for two centuries) it proceeds to "demonstrate" that he is a worthless composer, whose music doesn't deserve a hearing. In so doing, the critic gives all the wrong reasons, showing that he has not the capacity (or perhaps the willingness) to comprehend the principles underlying Malipiero's art. This "criticism" appears to be, in fact, no criticism at all but rather the vituperation of one who either cannot or will not understand. The fact that the world press is of a contrary opinion and that Malipiero is accorded by universal consent an important place in twentieth-century music appears to have no significance for the critic of the *Gazzettino*.

A chamber music recital was shared by Hans Rehfuß, baritone, and the Wallfisch Duo (viola and piano). In three early songs by Alban Berg, Rolf Liebermann's delicate *Four Chinese Songs* and André Jolivet's appealing *Les trois complaintes du soldat*, Rehfuß demonstrated again that he is a singer of the first rank, combining a fine voice with a high degree of musicianship. Also the Wallfisch Duo gave a splendid account of themselves. They played Jacques de Menasse's viola Sonata with great musicality and impeccable technique. This is an exceptionally fine work in one movement, couched in a modern idiom that nevertheless preserves a tonal basis. It is well-constructed and meaningful music that eschews tricks, devices and effects for their own sake.

Before abandoning sunny Italy for more northerly climes, we had the good fortune to stumble on a little-advertised performance that proved to be a sheer delight—that of Niccolò Piccinni's *La buona figliola* in the Teatro Olimpico in Vicenza. In the first place the setting was breath-taking. The Teatro Olimpico was designed by the great architect Palladio and completed in 1584. It retains today its original form—a modification of the antique theatre according to the rules of Vitruvius. The impression is one of nobility but not of coldness.

The music of *La buona figliola* is certainly not a masterpiece, and it is somewhat difficult today to imagine how this composer could have been pitted against Gluck in eighteenth-century Paris. Yet it is full of sparkle and charm and certainly does not deserve the total oblivion it had suffered for two centuries, until La Scala revived it in 1951. Not all of the numbers are of the same quality, but several show considerable originality and several are extremely funny. The performance was brilliant; Nino Sanzogno conducted an ensemble and orchestra drawn from La Scala. Everyone, including the singers, had a lovely time. E. H.

SECOND OPINION

The term "contemporary" has always been very elastically interpreted by the programme-makers: they tended to admit anything that belonged to the twentieth century which made possible the inclusion of such figures as Sinigaglia or Debussy. With the growth of the Festival even this stricture had become considerably relaxed. More important was the inclusion of the Italian, particularly Venetian, baroque. This increasingly successful additional venture has recently given rise to a somewhat thoughtless rivalry between the Festival proper and the "vacation courses" of the Conservatorio Benedetto Marcello. The latter's programmes, extremely interesting and entirely unpublishable, were apparently planned as a kind of end-of-term examination and holiday-school combined, but as "Summer Vacation Courses" were designed to attract overseas visitors. At this point co-operation between the management of the Conservatorio and the Festival Committee would have been both sensible and desirable. As it is, visitors coming to the Festival, who would willingly patronize the Conservatorio—and probably keep it in mind when the domestic problem of musical education arises—are disappointed because the programmes frequently collide.

A happy feature of this year's Festival was the coincidence of its jubilee with the 75th anniversary of Gian Francesco Malipiero. A Venetian, the homage paid by dedicating the opening night to his music alone was the most fitting tribute of both his native city and the Italian public.

His VIIIth Dialogue furnished evidence of an increased concern with melodic patterning—doubtless because of the vocal ingredient. That the vocal writing tended to be of the *arioso*-recitative type, must be ascribed to Malipiero's particular respect for the verbal articulation.

But in addition to these long-established features of the Malipierian idiom, the music of these new works reveals a new departure: his acceptance, if only to a comparatively limited extent, of the dodecaphonic idea as a basis of musical construction. In the VIIIth Dialogue especially, the dodecaphonic elements of the principal theme are constantly emphasized, if not strictly applied: Malipiero tends to interpolate non-serial notes and groups, in other words, to expand the basic note-row. The technique has some points of similarity to the ancient *maqam* principle of the Orient, in which a basic melodic "shape" is modified and varied. It is, however, too early to assess Malipiero's dodecaphonism: it seems to be fairly certain that he will not abandon his aesthetic convictions for the sake of—to him—experimental procedure.

His *Passion* certainly constitutes a most eloquent expression of his religious mysticism. The overall style is narrative and impersonal, with the chorus as the dominant musical expositor. There is however a passage for the soprano solo, in which the music culminates on a note of dramatic tension: a triumph for Magda Laszlo's splendid voice. Heinz Rehfuß, in the baritone part, partnered her with fine musicianship; the tenor parts were performed by Angelo Mercuriali and Amedeo Berdini. The chorus and orchestra of the Teatro La Fenice here rose to the occasion under the musicianly direction of Nino Sanzogno.

The programmes of the majority of chamber music concerts and of the concert of "contemporary spiritual music" offered compositions that have already had numerous hearings. So the Musikkollegium of Winterthur under Hans von Benda, presented, in two evenings, the series of *Kammermusiken* by Hindemith—op. 24, 36 and 46—written between 1920 and 1930. Their unrelentingly linear *concertante* idiom, whose objectivity derived from the misunderstanding of those baroque ideals which it claimed to revive, was regarded as "the thing" in the post-First-World-War epoch: a generation sufficed to make it appear curiously old-fashioned and academically doctrinaire. Hindemith was included also in the programme of the Zagreb Soloists' ensemble under Antonio Janigro: his *Trauermusik* for viola and strings preceded a spirited performance of Britten's *Simple Symphony*.

The concert of choral music, held in the Great Hall of the Scuola San Rocco, included Dallapiccola's inspired and suggestive *Canti di prigionia* and Messiaen's tawdry and pretentious *Trois Petites Liturgies de la Présence Divine*. They received an intent and studied performance under Marcel Couraud.

Werner Egk's *Der Revisor* was awaited with keen public interest following the reports of its *Uraufführung* at the Schwetzingen Festival a few months previously. It is much to the credit of the Venice Committee and its secretary Dr. Alessandro Piovesan, that they secured the participation of the entire original company. For it was a memorable performance which showed how successfully and speedily the German musical theatre has regained its exceptionally high standard.

In assessing the music I must, however, part company with Everett Helm and his view.¹ True, he describes rather than evaluates Egk's score and in the circumstances perhaps his disinclination to take sides is helpful. But this music is second-rate. By this we mean that the music is not "genuine"; not primarily "musical". It lacks that "musicality" which postulates the development of a musical idea, or a set of musical ideas, in terms of its own intrinsic "musical"—that is, not pictorial, spatial, verbal, or even philosophical—qualities. Its aesthetic is superseded: *prima la parola e dopo la musica* was a valid principle between 1600 and 1800 and a problematic proposition to Richard Strauss. But since then music has grown up again, and can stand on its own legs. Berg, in *Wozzeck*—to take the most obvious example—reaches to the deepest layer

¹ MR, XVIII/3, p. 224 *et seq.*

of the human psyche without the slightest concession to the principles of musical construction; Egk's music, in slavishly following the verbal coefficient, is essentially a pattern of decorative comment: a kind of music that is now abandoned even in films.

On the credit side must be mentioned Egk's unflinching sense of the theatre. His brilliantly effective scoring reveals the hand of an expert, and he has obviously mastered every trick of his *métier*. As the conductor of his own music he achieved a not inconsiderable personal success.

At a chamber concert Heinz Rehfuss sang *lieder*: his programme included, apart from Alban Berg's op. 2, the hybrid, artificial *Four Chinese Love-songs* by Liebermann, and the precisely turned and much more convincing *Les trois complaintes du soldat*, set to his own text by Jolivet. The piano writing is percussive but nowhere obtrusive. Ernst and Lory Wallfisch (viola and piano respectively) presented Jacques de Menasce's pleasant, slightly eclectic, but on the whole effective Sonata in one movement. In its harmony the fourth and its combinations replace the third as the chord-formative element, but the resultant "Parisian" flavour is too contrived to be wholly convincing. Mihail Jora's Sonata op. 32 made a favourable impression simply by being the former's exact opposite. Its slow movement is simple, quiet and lyrical; its quick movements display some "folky" and popular-gipsy accents. Old-fashioned in treatment and ideas, it speaks with a pleasantly unproblematic voice.

The Zagreb ensemble devoted the first part of their programme to the promotion of the music of a young compatriot of theirs. Milko Kelemen possesses an agreeable and sympathetic musical personality, in the formation of which his native folkmusic has undoubtedly had a large share. He seems to be completely familiar with Bartók and Stravinsky, but is able to utilize their example for his own ends. So for instance in a piano Sonata, which I had occasion to see, he attempts to synthesize a sort of serialism with the idiom of the South-East European folkmusic school. The three compositions presented by the Zagreb players included *Three Dances* for viola and strings, a Concerto for bassoon and strings, and *Improvvisazioni concertanti* for strings. If his ideas do not, as yet, speak from an absolutely original and independent mind, they have an impressive confidence and fluency of speech. The most original, because farthest from folkmusic, is the bassoon Concerto in which he shows himself capable of inventing eminently pertinent instrumental patterns.

This evening also acquainted us with a work coming from the contemporary Italian school, even if "contemporary" in this instance refers to a chronological incidence. Cesare Brero's Concerto no. 2 for strings is an effective, if innocuous, piece of music. Tonally, rhythmically, and formally simple and unpretentious, the lyricism of its slow movement does not penetrate deeply, and the finale's *perpetuum mobile* ticks away merrily: if it recalls the insouciant "Spielmusik" so fashionable in the 'thirties, it lacks the conviction of its models.

Nor was the final orchestral concert, devoted to the "music of the contemporary Italian school" and conducted at relatively short notice by Jascha Horenstein, entirely free from disappointment. Petrassi's new *Invenzione concertata*, written for the tenth anniversary of the BBC's Third Programme, stood out as far the most personal, interesting, and convincing piece of music. As so frequently with Petrassi, this composition, too, has some autobiographical significance: written between October, 1956, and March, 1957, it reflects the composer's emotional response to the events in Hungary. He continues his dodecaphonic discoveries in exploring the rarefied climate of Webern's fantastic world of tonal abstractions; but his Italian temperament keeps breaking through in the determined melodic inspiration which distinguishes his music from other neo-Webernians. Nevertheless the music, scored for strings, brass and percussion, includes Petrassi's subtlest and most delicate texture—not an inconsiderable achievement for the composer of *Sonata da camera*, *Noche Oscura*, and the fifth Concerto. It is achieved—and herein lies its fascinating effect—by adopting the most exacting constructional devices which he employs with an admirably precise workmanship.

Valentino Bucchi's *Concerto a rondo* for piano and orchestra, in which Vera Franceschi

proved to be an alert and nimble soloist, has a curiously double-faced air: the music shows an extremely active, full-blooded temperament and an inquiring mind, but it seems that his imagination tends to outstrip his ability to integrate his musical vision into a convincingly organized musical communication. In one continuous movement, the work explores the possibilities of a Neapolitan folksong, paying particular attention to its unusual rhythmic accents. The harmonic idiom is dissonant and the melodic profile includes modal fragments. These elements are united in an *ostinato* whose insistence is enhanced by the strident orchestral writing. The piano part emulates Bartók's percussive style with echoes from Ravel's cool precision in the lyrical passages.

J. S. W.

The Covent Garden Ring

Das Rheingold: 25th September

RUDOLF KEMPE, the reticent Wagnerian—it reads like a contradiction in terms; but is it? This is no mere impulsively personal interpretation; it is a whole concept of what a Wagnerian music drama should be. On any standards to which we are nowadays accustomed, it is a scaled-down affair. Yet is it so obvious that Wagner would have thought so too? We have no evidence, no contemporary gramophone recordings to prove it.

Wagner's life was not exactly a model of discipline, but his music is. It is hard to say which is most remarkable, his unflinching flow of invention or his craftsman's sureness in controlling it. Parts of it can always be made to sound ham by grossness in performance. Kempe's Wagner never sounds ham, and I do not believe that Wagner's Wagner did either. There is one apparent indiscipline: length. But I have noticed that Wagner seems long when pounded, but not when unwound insinuatingly. Kempe's Wagner sounds not long but leisurely—a very different thing. There is a natural ebb and flow of emotion which holds the interest as surely as over-emotionalism estranges it. Kempe's *Rheingold* hit this off with a nicety much aided by his excellent judgment of *tempo*. I have never heard an easier and more unforced performance.

Consider, again, the effect on the singers. Wagner was accused of being unkind to them, and at the time perhaps understandably; but he always denied the charge, his interest in vocal quality was very great, he insisted on singers with a command of true Italian style (still the only satisfactory foundation of opera), and I have not the slightest doubt that he saw to it that they were happy in performance. That cannot always be said of current performances. Kempe sees to it that no singer is drowned or in danger of drowning. Not only that, he sees to it that no singer has to unplace his voice in an effort not to be drowned. Of all the virtues of his Covent Garden *Rheingold*, and they were many, the greatest was just this: every singer in the good but not by any means world-shaking cast was allowed to find his natural voice-production.

Hans Hotter, always noble, became less pontifical, to the great advantage of Wotan's intermittently priggish character. Georgine von Milinkovic made Fricka vocally a delight and personally a most dignified and sympathetic embodiment of wifely actuality, no more nagging and bullying than most wives are at heart, which is quite a lot, but nothing like the ranting, screeching Fricka we have often to endure. A true Fricka must always believe in herself and make us partly believe in her as well. So too, of course, with Alberich, whose role in the drama is just as necessary as Wotan's, and must enlist some part of our sympathy if we are to get beyond mere melodrama. Otakar Kraus has made this role once more a vocal pleasure in its own kind, and he has read the black dwarf's heart (it does exist) exactly right. Peter Klein has done as much for Mime. The Freia of Elisabeth Lindermeier is unusually convincing in grace both of voice and of person, the three Rhinemaidens delicious, the remainder nowhere less than satisfactory. Erich Witte's Loge pleased me particularly for the utter ambivalence of the nature with which

he endowed this all-important character. I have seen skittish Loges and I have seen sinister Loges, but this figure of incalculable elusiveness yet searching intuition is what the drama needs.

All this argues an unusually close co-operation of conductor and singers, since it is certainly no accident that every singer played up to Kempe's special vision and that Kempe gave every singer the chance to do his best. Conductors nowadays are getting so infernally uppish in their dealings with their singers that to find one who knows that singers ought to be given just as much consideration as is possible all the time and every time is something really to be acclaimed with enthusiasm.

The same vision, reticent yet not unintense, also extended to the production. Minimum movement, maximum effect seems to have been the very admirable rule followed; consequently, musical interpretation and production for once went hand in hand. The difficult stagecraft, too, went remarkably well, including the water-cloud-earth-curtain business which has so often been called impossible. I found the semi-abstract Walhalla too vague: a child's naive imagination is more what is wanted here, I fancy. But at least one's own imagination could get to work on it.

I have left to the last the crucial question: have all these artistic advantages been gained at too high a cost in full-bloodedness? For *Rheingold* itself, personally I think not. There were some well-judged climaxes (one of the best when Alberich in mingled shame and power dismisses those admirably produced dwarfs after they have brought his forfeited treasure to the light of day). The general sound of the orchestra, though unwontedly subdued, had a good glow and sonority about it. But then *Rheingold* is truly an introduction, and can well sound quieter than what is next to come. Will the great trilogy itself sound epic enough in Kempe's hands? Frankly, it has not in the past, but this year? Well, over to my colleagues. R. D.

Die Walküre: 27th September

Now that the first careless rapture of our national press is over there may perhaps be room for a dissenting judgment from the almost universal paeans of praise. Hans Hotter was Wotan to the life and sang nearly as well as ever, Birgit Nilsson sang some of Brünnhilde's music superbly and will probably grow into the part with experience; but the rest of the singing was mediocre, with Vinay (Siegmond) and Fisher (Sieglinde) lacking in power and Dalberg (Hunding) too often uncertain in intonation. Georgine von Milinkovic discharged Fricka's notes with generally mellifluous tone but her interpretation of the part was strangely lacking in substance. The Valkyries made some curious unscheduled noises in their concerted piece and the theatrical production as such often seemed to lack purpose and direction.

But the orchestra is what makes or mars *Walküre*, and it would be possible to dispense with voices and stage trappings altogether and play the score as a vast symphonic poem, much as Stokowski did with parts of the work on an old "78" recording with the Philadelphia Orchestra (His Master's Voice DB 2470/3). The reader must be reminded of the precise orchestral resources which Wagner stipulated: string complement 16-16-12-12-8; quadruple woodwind; 8 horns; 2 tenor tubas, 2 bass tubas and double bass tuba; 3 tenors and one bass trumpet; 3 tenors, one bass and one double bass trombone; 6 harps; 2 pairs timpani, triangle, glockenspiel, cymbals and "Rührtrommel" (usually translated as "tenor drum"). Of this complement the Covent Garden programme claimed to provide: strings 14-12-10-8-6; quadruple woodwind; 5 horns; 4 "Wagner" tubas; the full complement of trumpets and trombones; 2 harps and percussion. The most significant shortcoming is the undermanning of the string complement to the extent of 14 players. The reader is asked to believe that I was unaware of this deficiency until after the first act and so was not in any way preconditioned into thinking the string tone would necessarily be thin and anaemic. In effect much of the string texture sounded as if it were being woven by a chamber orchestra. As a result more wind and brass detail emerged than one usually hears and the singers were given an easier passage than the true Wagner tradition normally

allows. Whether this was what Rudolf Kempe intended or whether to some extent he, like the rest of us, was a victim of circumstances has not been disclosed. Certainly I do not believe Wagner would have approved so emaciated a reproduction of his orchestral fabric, and I suggest that the interested reader who heard this performance might like to compare what he remembers of it with Furtwängler's magnificent re-creation of the orchestral score on His Master's Voice ALP 1257-61. The relative proportions of Kempe's interpretation seemed to have been calculated admirably; the trouble arose from the adoption of an overall dynamic level which remained almost always too low.

G. N. S.

Siegfried: 1st October

MY yearly *Siegfried*—see our August issues for 1955 and 1956—is gradually turning me into a Kempe expert, which is about the last thing I want to be, barring a player under Kempe. I have no doubt my colleagues surrounding me in these pages will find many a kind word about his orchestral sound and his careful treatment of the voices; indeed he is beautifying and subduing at the rate of one additional *p* to every *piano* or *pianissimo* or *forte* per year, with the result that when things go violently wrong in this cautious atmosphere, as they not infrequently do, the effect is that of a clown's performance, and always reminds me of those highly reasonable and careful skiers who tend to break both their legs while standing and waiting for the ski lift. I am not impressed by Kempe's famous formal build-ups either; that strong things sound stronger when the preceding soft things are softer is no particular interpretative news, nor is it the alpha and omega of form. So far as the alpha is concerned, one would have thought that rhythmic characterization and the ability to hold a *tempo* as well as grasp it mentally were indispensable, but Kempe was so preoccupied with sound that he readily dispensed with sense. There were beautiful passages, to be sure, but the real omega, the blood and the spirit of the music, was hardly ever in sight.

All the more surprising, in the circumstances, was Birgit Nilsson's Brünnhilde—a ray of sun indeed, and one that will increase in heat and radiating brilliance in future years. Here is a Brünnhilde already superior to Flagstad in respect of musicality in general and differentiated phrasings in particular; one would like to hear her under a conductor who appreciates her sense of structure, and in a social context in which she is not irritated by the irrelevancies of amateurish music criticism. One does not tell such a developing artist what to do when it is obvious that if she is left in peace, she'll do it in due course anyway.

Klein repeated his outstanding Mime on a yet higher level, but Windgassen has taken to playing the virginal Siegfried as if indeed he were a flirtatious virgin; the mature Siegfried at the end of the work (and then again in the *Götterdämmerung*) was interpreted with much more natural and direct dramatic insight. Hotter's Wanderer (profound, noble, and wobbling as ever), Kraus' Alberich, and Dalberg's Fafner have not undergone any drastic metamorphoses during the past 16 months (*cf.* my review of the performance of 31st May, 1956, in MR, August, 1956, p. 245), but Jeanette Sinclair, who this time took the part of the Woodbird, suffered under Kempe's flaccid approach to her music. Maria von Ilosvay was miscast as Erda.

I do not know what "production rehearsed by Peter Potter" means, and I should have said it was bad, but when I saw the *Götterdämmerung* with its even more Bayreuthian contradictions of Wagner's explicit intentions, I got home-sick for the Siegfried production. In any and either case, is it really too much to ask that Wagner's stage directions be understood before they are disregarded or contradicted?

H. K.

Götterdämmerung: 4th October

HERE was a great deal of promise, encouraged by just about the finest cast of principals that could currently be assembled, but in the result not only was no miracle achieved—there was even good cause and plenty of it for serious disappointment. As in *Walküre*, the string section of the orchestra was disproportionately small—with even more deleterious effect—and on this occasion the woodwind and brass were often lamentably out of

tune; we were thus presented with a thin and frequently untruthful replica of the orchestral fabric which inevitably prejudiced the issue so far as Wagner's musical invention was concerned. For myself I can see no advantage in treating *The Ring* as if it were a gigantic chamber opera—not even the seemingly plausible justification that it enables the listener to hear the voices, for it seldom matters, musically, whether we hear them or not. There can, however, be no doubt that within his own partially self-imposed microcosm Rudolf Kempe brings off a considerable feat of sustained musical imagination. The parts are generally integrated into a well-proportioned whole, but they only seldom begin to coalesce as they should, and most probably would if sufficient heat were generated in the pit to start the reaction going. In particular the trio for Brünnhilde, Hagen and Gunther (Nilsson, Böhme and Uhde) was "thrown away" in just this fashion: well sung and on the whole accurately played, but too coolly presented and almost passionless; the Wagnerian dynamite was damp, and therefore our spirits also.

The production, "rehearsed by Peter Potter" (whatever that may mean), needs taking in hand and turning into a production. The lighting plot, if there is one, needs reorganizing on more consistent practical lines and the audience should be made conscious—as we were not—that great human effort has been expended in the interest of achieving a grand musico-dramatic whole. A first-class conductor and a few excellent singers cannot encompass *The Ring* on their own account.

G. N. S.

Book Reviews

HOBOKEN'S HAYDN CATALOGUE

BY

OTTO ERICH DEUTSCH

Parturiunt montes, nascetur . . . No, it would be impossible to call the *Werkverzeichnis* of Joseph Haydn's instrumental music a mouse. It looks rather like an elephant. The preliminaries of its birth, however, were in the style of that Horatian Epistle. For about the last ten years the musical world has been foretold to expect this book, and for about five years the old publishing house of Schott in Mainz has announced it as coming soon. Now we have finally got it.

There was a real demand for a Haydn catalogue, the more so because we have still no collected edition of his works. The position of the compiler was similar to that of Köchel, because his Mozart catalogue also appeared before the first collected edition. Otherwise, the conditions are rather different. Each of the thematic catalogues of the great masters must be treated according to its special needs. With Bach and Handel a general chronological order seems to be impossible, and so it is with Haydn. In the cases of Mozart, Beethoven and Schubert a chronological order is possible, and therefore the ground-plan of Kinsky-Halm's excellent Beethoven catalogue seems to be wrong, because it is based on the *opus*-numbers, with a large section of works without *opus*-numbers and a chronological survey only at the end. Although the arrangement of such catalogues must be different in that respect and others, some uniformity might be possible and advisable. E.g., the *incipits* can be given in single staves: this is not observed in the Beethoven but it is in the Haydn catalogue. The main principle, however, should be to keep these catalogues reasonable in size, easy to handle and comprehensible not only to scholars and specialists but to any musician. This principle has been neglected in nearly all the new catalogues, including the Haydn book. The main reason for the bulk of these catalogues is that some scholars, especially the German-speaking ones, cannot hold back their

knowledge. They should learn to recognize, as a proof of real scholarship, to know as much as possible and to say as little as possible.

The talkative type indulges in footnotes and supplementary notes which are, in fact, "asides" and marginal notes which sometimes have "nothing to do with the case", or are intended to degrade a colleague who can hardly answer such criticism if published in a learned book.

Another bad habit, which spreads nowadays, is the abuse of abbreviations, or better, ciphers, in this case printed in a special leaflet inserted at the back. The necessity to use this list constantly, even after becoming accustomed to the book, is most painful. Such ciphers are suitable for bibliographies like the *Short Title Catalogue* or the *British Union Catalogue of Music*, used by librarians and the like, but not for thematic catalogues, used primarily by musicians. So much space has been wasted in this catalogue on marginal notes that it would have been possible to confine the necessary abbreviations to real ones or to combinations of letters easily understandable.

The arrangement of Haydn's instrumental works within the generic groups—*Gruppe I*, the largest one, contains the symphonies—is not satisfactory. It certainly was no easy task to find a solution, but the chosen one is not good enough. The compiler uses for the symphonies Mandyczewski's list, as printed in the Breitkopf edition, but without regard to Larsen's and Landon's corrections in the Haydn Society edition; in other groups Elsler's catalogue of 1805, C. F. Pohl's lists printed in his Haydn biography, Päsler's list of the piano sonatas and Larsen's list of the piano trios. There is no attempt made to organize certain groups in chronological order where it would have been possible, e.g. the concertos, divertimenti and string trios. Wherever he adds items to existing lists the compiler marks them with an asterisk. The doubtful and spurious works, added to the genuine ones in each group, are ordered after their keys (C 1, C 2, C 3, etc.); their attribution to other composers, where known to the compiler, is mentioned, mostly without giving his own opinion.

Anthony van Hoboken, a Dutchman now living in Switzerland, collected his wonderful store of first and early editions of the great masters mainly during his time in Vienna (1926–38) and started his bibliographical work on Haydn before 1930. A selection of his Haydn collection was shown in the Vienna Haydn exhibition of 1932. Since then, his knowledge and experience have improved considerably. He was in the fortunate position of being able to travel widely, to visit all the important public collections of music, to enlarge his own Haydn collection, and—with the help of correspondents in other European countries—to compile a mass of information about Haydn's letters, dated announcements and advertisements of Haydn editions, etc.

Unfortunately he did not confine his plan to a catalogue of early Haydn editions, which was apparently the original purpose, but extended it to include not only the autographs but the countless manuscript copies. Hence most of the shortcomings of his book can be explained. Without Larsen and/or Landon a thematic catalogue of Haydn's works seems nowadays impossible. On the other hand, Hoboken is the expert for first and early editions, although even he cannot always decide which the earliest edition was. It is a pity that collaboration between those three Haydn scholars proved impossible, and that therefore Hoboken's catalogue is not more than a first approximation to a complete list of Haydn's instrumental works, of only limited value and restricted practical use.

As a minor fault of his book the frequent use of the words I and mine might be considered. If Einstein used these words in his third edition of the Mozart catalogue, it was Alfred Einstein, and it could be explained as a distinction between Köchel and Waldersee on the one hand and the new editor on the other. A newcomer, however, should have been more modest in his first book. If the second volume of the *Werkverzeichnis*, containing the vocal works and the indices, should ever be realized, a change of attitude might be recommended.

Since this book will be a reference tool for the time being, some notes of corrections and additions might be useful for the musical world. They were compiled during the first three weeks after its publication.

GENERAL COMMENTS

Wherever copies of Haydn editions are not in Hoboken's unique collection, the library where they are to be found should have been mentioned.

The main body of Haydn sources are the contemporary copies. Hoboken has listed a good many of these, though there are several Austrian monasteries where apparently he only took the information from Landon's book (Stams in Tyrol and Schlägl in Upper Austria). It seems, moreover, improbable that those monasteries should have only symphonies in their music collections. On the other hand, Hoboken includes the sources from Prague, which Landon did not; Prague seems to be of great importance, especially for string trios; many works exist only in copies to be found there.

Unfortunately the listing of such copies is very inaccurate and imprecise. To take one Symphony, no. 13: Hoboken says of the source at Harburg Castle that it has only strings, two oboes and two horns; but Landon says it has the full scoring even to the kettledrums (p. 634). Hoboken says the Melk copy includes only strings and two oboes, whilst Landon shows (by implication) that it has the full scoring except for the drums, and is, furthermore, dated 1782.

Usually Hoboken does not tell us whether a copy is authentic or not, and if he does mention Elssler, he does not say whether it is the father (Joseph) or the son (Johann), which is not merely of philological interest, because one can often date the work by knowing which of the two was the copyist. Joseph died in 1782, and, at the very earliest, Johann did not start copying until three or four years later. (Incidentally, Hoboken quotes Landon's discovery of Joseph's copy of Symphony no. 14 in St. Florian Monastery; but he does not mention the other two copies, nos. 21 and 29, one of which is even reproduced in Landon's book.) On the other hand, many authentic copies are assigned to Elssler although it is clear that they are neither by Joseph nor Johann: the Esterházy copy of Symphony no. 22 is described (p. 24) as "*13 Stimmen von Elssler*". The National Museum of Budapest kindly supplied us with photographs of some thirty Haydn copies in the Esterházy collection, and Symphony no. 22 is written in a totally different hand. The really shocking thing is that Hoboken seems to have got several of the Esterházy copies completely mixed up: he omits mention of the valuable Johann Elssler parts of Symphony no. 99 (p. 202), and then proceeds to quote as the Esterházy parts of no. 103 (also in E flat) the title-page of the Esterházy parts of no. 99. In this connection Hoboken states (p. 218) that the title-page in question was laid in the Esterházy parts of Symphony no. 57: this is not true. He also states that there are no clarinet parts in the Esterházy manuscript of no. 103: there are most certainly two clarinet parts, in Johann Elssler's hand. Clarinets seem to have haunted Hoboken: for speaking of Symphony no. 101 (p. 213), he says that clarinets "appear even in the authentic Elssler copy" in the Esterházy archives; but the parts contain no clarinets and never did. An even more serious matter is the bassoon in Symphony no. 40: Hoboken lists no bassoon part and says (p. 44), "*eine Fagottstimme wie in der GA kommt darin nicht vor*". It seems scarcely credible that Hoboken could have overlooked the autograph's "*Fagotto*" placed as was Haydn's custom at that time in the bass stave (see Landon, p. 677). The strings have rests. The *GA* version (series I, vol. 3, p. 189: the large notes, not those in smaller type!) is thus entirely correct. One wonders, too, why the bassoon is omitted from Symphony no. 47 (pp. 57 f.), when Haydn clearly specified, in the *Adagio*, "*Fagotto sempre col Basso*" (see *GA*, series I, vol. 4). That Hoboken did not omit the bassoon on principle is seen by his reference to Symphony no. 55 (p. 74) where he writes quite rightly, "*Bass (mit Fagott)*".

By relying on his collaborators instead of checking the sources himself, Hoboken sometimes arrives at very dangerous statements. There is a copy, in score, of Symphony no. 14 at Göttweig. Hoboken writes: "Ernst Fritz Schmid suggests that the score at Göttweig might be an autograph; it is unfortunately not available at present". Landon (p. 636) describes the source, by which we see that it is no autograph and that it is available to anyone who wants to inspect it.

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P. 13,
P. 35,
P. 37.
P. 54,
P. 58,

It is also difficult to retain one's sympathies for a catalogue in which the same work is listed twice on the same page: the first time (*Gruppe II, Es 1*) with the English horn *incipit* and the second time (*Es 2*) with that of the viola (p. 343). Surely anyone can see that bars 3 and 4 are identical. Moreover, the source is at Kremsmünster and easily available for comparison.

The basic trouble seems to be that Hoboken cannot make proper use of the wealth of information he has collected. He forgets, after two lines, what he said. Thus the Divertimento in F (*Gruppe II, no. 16, p. 308*) is dated "*Komponiert vor 1767*", and a few lines later the autograph is described, "*Giuseppe Haydn 760*" (i.e. 1760). The Divertimento in F (*Gruppe II, no. 23, pp. 313 f.*) is dated "*Komponiert nach 1775?*". In a note Hoboken gives a description of the autograph and says that the handwriting and other factors suggest a period after 1775. But just above, under the copies, he lists a Melk source dated 1765; and Landon (pp. 188 f.) places all these works in the Morzin period (ca. 1760). To the wind music also belongs a work in D (*Gruppe II, D 18*) which Hoboken places among the spurious works and lists the scoring as two violins, violoncello and two horns (*recte*: two violoncelli). On the evidence that many of these wind band works were arranged for string quartet in Melk as early as 1765, and that Göttweig practically tells us that the original form was for two oboes instead of violins and two bassoons instead of violoncelli, it would seem that Landon's theory regarding the origin of these works (p. 189) must be accepted.

Both the manuscript copies and the early printed editions are, *mirabile dictu*, arranged in alphabetical order. This is a catastrophe. Old copies of about 1760, those about 1800, and Pohl's scores of the mid-nineteenth century follow one another in order of the libraries where they exist, not chronologically. Altogether the manuscripts—except the autographs—receive rather short shift, compared to the expansive (even luxuriant) treatment accorded to the prints. Here, full titles in capital letters, with line dividing /, are given whenever possible; but it is often maddening to try to locate a first, or authentic edition among the welter of secondary prints. The most unnecessary waste of space, however, is given to the arrangements, the cataloguing and description of which is on the same level as stamp collecting—a nice hobby, no doubt, but of absolutely no interest to anyone except the greedy collector. It is different if such an arrangement is authentic (e.g. Haydn's piano transcription of Symphony no. 69) or otherwise interesting (e.g. Salomon's arrangement of the London symphonies for pianoforte trio, probably the first publication of those works). But really, of what possible significance to anybody is a late arrangement of part of a symphony for two flutes, or for pedal harp?

In closing the first section of this article, we should like to mention the curiously veiled attitude towards Jens Peter Larsen, on whose research the whole of the present *Haydn-Forschung* is based. Apart from a passing reference or two in the preface, Larsen is ignored wherever possible. In discussing the spurious music to *King Lear* (the real composer of which, Stegmann, Larsen discovered), Hoboken mentions Geiringer, but not Larsen. Altogether, we cannot make out the principle on which the choice of literature given at the end of each entry was made. Only Pohl is cited throughout, even where he is wrong (see below, Symphony no. 47), and even if a quantity of new literature exists, as it does in many cases. But whatever Hoboken's purpose (which we hope was not what it would appear to be: namely, to belittle Larsen), the present catalogue shows again how essential the Danish scholar's publications still are.

In the final analysis, then, the Hoboken catalogue must be regretfully deemed incompetent.

SELECTED LIST OF ERRORS AND OMISSIONS

- P. 13, Symphony no. 9.
- P. 35, Symphony no. 31.
- P. 37, Symphony no. 33.

Add bassoon to scoring (see *GA Series I, vol. 1*).
Instead of Seibenstein read Seebenstein.

Chevardière's edition was announced a month earlier in *Mercure de France*.

- P. 54, Symphony no. 45.
- P. 58, Symphony no. 47.

Concert spirituel cannot be used in plural.

Pohl's statement that there are four horns in this work was wrong; there are but two.

- P. 61, Symphony no. 49. The title "Il Quakuo di bel humore", appearing in several manuscripts, is wrong; the parts in the Gesellschaft der Musikfreunde have "Quakero", other possible forms are Quacchero, Quacquero and Quackero (Quaker).
- P. 68, Symphony no. 53. It is not true that Hummel's second edition does not use Blundell's plates; the copy in Marion Scott's Haydn Collection (now Cambridge) shows clearly that it does (see *GA*, Series I, vol. 5).
- P. 82, Symphony no. 60. According to the *Pressburger Zeitung*, the work was performed in August, 1775, in Esterháza, but it is not to be dated 1775 at the earliest: in the same paper two detailed accounts are to be found of a performance in Pressburg on 22nd November, 1774.
- P. 86, Symphony no. 62. Haydn's holograph note on the parts in the Esterházy archives reads not "Primo atto tacet" but "Primo allo [allegro] tacet"; the parts were, therefore, not necessarily used as the prelude to an opera as might be surmised (see Landon, p. 367).
- P. 109, Symphony no. 73. The British Museum catalogue, Landon and Hoboken say that the Torricella edition in the BM is signed by Haydn "Spectat Illustrissimo DD^{no} Conti Esterhazy de Gallantha". This dedication is, however, not in Haydn's hand, and the supposed authenticity of the edition is therefore doubtful.
- P. 110, Symphony no. 73. That Torricella called only the fourth movement *La Chasse* is contradicted by the title and advertisement of his edition.
- P. 162, Symphony no. 89. Instead of Fitzwilliams read Fitzwilliam Museum.
- P. 175, Symphony no. 92. The complicated affair of the performances at Oxford is explained in Landon, p. 461; no. 92 was not played on 6th but on 7th July; this was the "new" manuscript Symphony, and "one of his former pieces" (*Morning Herald*) was the substitute played on 6th July.
- P. 177, Symphonies nos. 93-104. The fact that Salomon's editions bear his signature is no proof of his copyright.
- P. 188, Symphony no. 95. The date of the autograph is not 1792 but 1791 (see Pohl, Geiringer, Landon, etc.).
- P. 199, Symphony no. 98. Following Marion Scott, Hoboken maintains that Haydn added a holograph harpsichord part to the manuscript score in the Royal College of Music (now B.M.); the harpsichord part appears in the autograph (see Landon, p. 767) and that in the copy is by another hand which wrote the whole score, not by Haydn's.
- P. 204, Symphonies nos. 99-104. It is not true that Simrock's piano-trio arrangement of the second set of the London Symphonies was the first edition; it was advertised for 11th November, 1797, but that advertisement is dated 16th September. Salomon's own edition, however, was issued in October, 1797, and is obviously the first edition.
- P. 219, Symphony no. 103. Hummel's publisher's number 1169 is not to be dated "ca. 1802/3?", but ca. 1799.
- P. 221, Symphony no. 104. The nickname is "London", not "Salomon".
- P. 236, Symphony C 20. Hoboken lists a source of this spurious Symphony in Göttweig, dated 1769, "Del Sig[more] D[omi]no Fr[an]c[iscus] Korzel", and suggests that Michael Kerzel, born about 1760 in Vienna, is meant. According to Landon, p. 808, Göttweig owns another spurious Haydn Symphony by Körzel, in D, dated 1761 (Landon, App. II, no. 50). Even in talented Austria children about the age of one year did not usually write symphonies.
- P. 279, Overture no. 3. (For *L'anima del filosofo* [?] or for Salomon's opera, *Windsor Castle*): A critical edition of the score, with a preface by Landon, was published by Universal Edition in 1952.
- P. 280, Overture no. 4. The first edition in score was edited by C. F. Pohl, not by Franz Wüllner.
- P. 287, Overture no. 10. Dated before 1782, with no other indication of its origin; Haydn listed this work on p. 18 of the *Entwurf-Katalog* as the Overture to *Lo Speciale*, 1786 (Larsen, *Drei Haydn-Kataloge*, p. 20).

- P. 290, Overture no. 13 (to *L'isola disabitata*).
- P. 295, Overture D 1.
- P. 316, Notturmo in C, no. 23.
- P. 319, Divertimento no. 31.
- Pp. 328-331, Divertimenti nos. 40-46.
- P. 344, Divertimento no. 47.
- P. 345, Divertimento Es 7.
- P. 357, *Six Quatuors pour la Flûte, Violon, Alto & Violoncelle*, *Oeuvre* 106.
- P. 369, String Quartet no. 7.
- P. 390, String Quartets nos. 36, 31 and 35.
- P. 458, String Quartet B 4.
- P. 462, Werner, Fugues, arranged by Haydn.
- P. 463, Trios for two flutes and cello, nos. 1 and 2.
- P. 518, Duo for Violins G 1.
- P. 530, Concert for Violoncello no. 2.
- P. 559 ff., Minuets and German Dances nos. 11 and 12, for the Vienna Redoutensaal, 1792.
- P. 577, Dance 27.
- P. 585, Baryton Trio no. 2.
- P. 599, Baryton Trio no. 9.
- P. 685, Piano Trios nos. 3-5.
- P. 725, *Trois Sonates pour le Clavecin*, *Oeuvres* 43 and 44.
- Hoboken "does not know if Forster used" the manuscript copy in the British Museum (Hummel's *Nachlass*); how could Forster use a copy which was in Haydn's own library until he died in 1809, and passed from there to the firm of Artaria, thence to Hummel, and first reached London when the firm of Forster had ceased to exist?
- Landon (p. 797) established that this overture belongs to Dittersdorf's opera, *La moda*, written for Esterháza in 1779 (autograph still in the Esterházy archives). The opera, *L'armore soldato*, to which Haydn was supposed to have written this Overture, was by Sacchini and performed in Eisenstadt in 1779.
- E. F. Schmid did not publish this work but no. 26, the Notturmo in F, Holler-Verlag, Karlsbad.
- To the name of Papendiek it should have been mentioned that Haydn knew him as flautist in Vienna and met him again in London.
- There is no justification for including these divertimenti in the *corpus* of authentic works.
- The "Toy" Symphony, another spurious Haydn work, was performed under his name in Schikaneder's Vienna theatre on 13th April, 1791.
- This is the same work (not only the same *incipit*) as D 20 (p. 343), simply in another key, probably the original: both in the Gesellschaft der Musikfreunde.
- Simrock 97 and 103, not published 1807, but 1799 and 1800 respectively (correctly dated on p. 433).
- Hummel 94, not published 1765/66, but 1768.
- André 9, not published 1775 at the latest, but 1784.
- The Spanish poet, Tomas de Iriarte, was identical with the author who at the end of his poem, *La Musica*, praised Haydn (Madrid, 1779, English edition, London, 1807).
- Apparently all the themes are wanting; a new edition by E. F. Schmid, now published, has been announced for some years.
- The fourth *incipit* indicates an arrangement of Haydn's English song, "Trust not too much" (see MGG article on Haydn, column 1890).
- Hummel 141, not published ca. 1796, but ca. 1769.
- André 1962, not published 1806 at the latest, but more correctly 1804 or 1805; the French edition, printed by Vernay, was sold by Mme Duhan et Comp., and this style of the Paris firm indicates 1804 as the earliest possible date (cf. Hopkinson, p. 39). There can, however, be no doubt that André's edition was the first.
- Landon (p. 563) shows that the sketches were written on English paper; presumably the "24 Minuets and German Dances" listed in Haydn's catalogue of works written in England are identical with those dances. On p. 563, sketch 23 is not unidentified: it belongs to the Trio of Minuet 9 (p. 560).
- The English edition of the "Ochsenmennuell" has a pictorial title-page, engraved by J. D. Jonas, and similar to F. Hegi's lithograph. *K. k. priv. Theater an der Wien* means . . . *privilegiertes . . . not private*.
- "Der musikalische Dilettant", where the first movement of this Trio was published in 1770, was edited in Vienna by Johann Friedrich Daube, in weekly instalments, 1770, 71 and 73. A copy of the 1770 series is in the B.M.
- Hummel 248 was published in 1773, not 1771.
- One line in the title of Hummel's second edition is printed twice and another omitted by mistake.
- Bossler's 8 and 9 are not publisher's numbers but numbers of his "Archiv der ausserlesensten Musikhallen", published in twelve issues in 1788; the date of Haydn's *opus* 43 and 44 is, therefore, 1788, not "1792?"

- Pp. 734 ff., Piano Sonatas, nos 1 and others. For some unaccountable reason, a whole series of highly important manuscript copies in the Vienna Nationalbibliothek (SM 9812-9822) has been omitted; some of these copies are exactly dated.
- P. 766, Piano Sonatas nos. 40-42. The marriage of the Princess Liechtenstein with the Prince Esterházy took place on 15th September, 1783, not 1784. Therefore Bossler's advertisement of 31st August, 1784 is quite understandable.
- P. 793, Piano Piece no. 6. Barbara von Ployer, Mozart's pupil, was the lady in whose *album amicorum* (now lost) Haydn wrote the First Commandment as *canon enigmaticus*.
- List of Abbreviations: "Tyn" (p. 325) is not listed, nor is "Pressburg" (pp. 323 ff.). "Zul(Wü)", meaning Zulehner/Wüllner, is usually quoted as "Wü(Zul)", and this form is not to be found in the list.

New Beethoven Letters. Translated and annotated by Donald W. MacArdle and Ludwig Misch. Pp. xl + 577. (University of Oklahoma Press.) 1957. 8 Dollars 50 cents.

Beethoven and his Nephew. By Editha and Richard Sterba. Pp. 351, ill. (Dobson.) 1957. 30s.

No one, writing at this later date, can fail to be aware of the review of the Beethoven letters by Emily Anderson which appeared in *Music & Letters* in July of this year. This review was so professional and thorough as to constitute something of an embarrassment to anyone having to review this book after her; all points seem to have been covered, and dissent from her views is difficult. Yet it is precisely at the seemingly small points at which dissent is possible that the text for my reviews of both these books will grow. Let me begin at a point of agreement. Neither of these books can be read without becoming aware of the truth of Miss Anderson's remarks about the state of Beethoven studies and editions. The whole nineteenth century, from its inception half way through the life of Beethoven until the problem of the texts of Bruckner's symphonies makes itself evident some time after his death, has been handed over to the musical amateur and uninformed concert-goer, as if there was something indecent about the very nature of the times. Scornful remarks have actually been made in print, designating all those who are interested in the period at all as "tyros". (This presumably includes Mr. Ernest Newman, whose name will haunt this review.) I will not waste space on this point of view here, except to remark that the notorious difficulties of the study of ancient music do not confer extraordinary virtue of themselves, either to the music or its students; and indeed, it may be said that it is scientific, rather than musical ability that is needed in the first place, and predominantly, to make a musicologist. The fact that assessments of the actual value of the music concerned are of secondary concern, and the growing doubt that is evident in modern aesthetic writing that there is any valid standard of assessment at all, is one aspect of the impact of the scientific temper on art; and an observer new to music would gain the most topsy-turvy view of musical values from a hasty reading of today's musical press. He could be forgiven for assuming that Telemann was, after all, greater than Bach, and that no one wrote any music of importance between 1750 and 1900.

But enough; let me state my main point of disagreement with Miss Anderson's excellent review. She writes: "On the whole, a close examination of this book, which shows so little concern for truth and accuracy, cannot but raise grave doubts about its value as a scholarly contribution to our knowledge of Beethoven". This shall be the whole text for my review of both these books. If she had written: "On the whole, a close examination of this book cannot but raise grave doubts, etc." I for one would entirely agree with her, and I do not see that dissent would be well founded. I suppose too, that if by the words "which shows so little concern for truth and accuracy" Miss Anderson means that the book will convey untruth to those who read it in ignorance, and without noticing the following words in the preface

"At the inception of their work, the editors recognized the fact that the published texts of some of the letters were corrupt or incomplete. They were faced, then, with the choice either of taking what was available in print or of preparing their own transcriptions of the autographs to which they could gain access, still depending on published versions for the others. The latter course would certainly be the ideal one, but the time and expense that would have been required to search out and study the manuscripts scattered throughout the western world on both sides of the Iron Curtain made the less desirable alternative seem the only practicable one, though in an appreciable number of cases the present editors made their own transcriptions of hitherto unpublished letters or went to the autographs to verify existing transcriptions."

—then untruth it will convey, but the student would have to be clumsy indeed to overlook the passage quoted, which is naive, but the reverse of dishonest. A very full account of origins and text used accompanies each letter, but there is no index of sources, although there are a number of other indices and appendices. Most unusually for an American book, it is most beautifully produced and printed in Granjon and Garamond types. The actual matter is an extraordinary miscellany of letters, parts of letters, notes, bills, and even canons. Inaccuracies there probably are, in plenty, and Miss Anderson quotes a long list; although it may be said, in fairness, that the unimpeachably musicological and authentic book, transcribed from primary sources, which does not carry a long list of *addenda* and corrections both in its second edition and in the musical press, is very hard to find.

Is one, therefore, entitled to publish an inaccurate book, with warnings to the reader that it is not absolutely reliable as to text, as an interim measure, without one's integrity and truthfulness being impugned? Surely one is. The main criticism of this book should be that it is not strictly necessary, that it is an arrant piece of "book-making" in fact, and it is difficult, as Miss Anderson says, to know for whom it is intended. But if I now pass to the other book I have not yet quite done with *New Beethoven Letters* or Miss Anderson's trenchant remarks. They will come in useful in their place.

Beethoven and his Nephew is a "Psychological Study of their Relationship" by two Freudian psychologists who are also musicians, and sets out to solve what they call "the enigma" of Beethoven's relationship with nephew Karl. Great claims are made by the publisher's "blurb" as to their success. It is a tribute to the power of this book that it is gripping, and disturbing; but now let us examine it in detail, in the light of Miss Anderson's exemplary standards.

I quote from "Aftermath and Afterthoughts", the last chapter, and something of an "apologia". "Our presentation differs in essential respects from that of the usual Beethoven biographers. It attempts, as far as possible, to avoid evaluations, and, uninfluenced by his works, to recognize the psychological drives which are to be found in Beethoven's human relationships, especially in the most important of them, his relationship with his nephew". I would ask the reader to remember that sentence.

The introduction explains how impressed the authors were by the commemorative tablets in Vienna set up on houses Beethoven had occupied, and they go on to say how they felt his great spirit about these places: "Everything that we had read about him, everything that his works told us of him, crystallized into this conception of the Hero of the Spirit, whose presence and touch had imparted something of his own immortality to the shabby rooms". After this, we are plunged into the drama at once by a description of the reaction of the common people of the district, beginning, significantly enough for students of psychology, with an entity known simply as "the old woman". They all remember Beethoven as "that terrible man" who "could never stay anywhere and nobody could put up with him". (One is reminded of the old fisherman in Norman Douglas' writings, who claimed to remember Tiberius, who was a terrible man who had electric light in all his rooms.) From this moment the stage is set, and I think the term is appropriate. The authors seem to have suffered some sort of traumatic experience in not being able to bring these impressions into harmony with "the ideal image" they had formed of Beethoven. I do not want to catch the maddening habit of constantly nudging the reader that is a feature of this book, but what on earth were two musicians, both Austrians, one of them now a musicologist, doing with an "ideal image" of Beethoven anyway?

And isn't the term "ideal image" an odd one for a Freudian psychologist to use? The case is presented by copious quotations from Beethoven letters, and from Schindler, Thayer, and other standard printed references. These keep strictly, as the authors claim, to the matter in hand, generally avoiding other matter and eschewing all references to his greatness as a composer, except on one or two occasions when it was obviously necessary. One cannot read the book for long without becoming uneasy. The authors are quite justified in using this method, and I am sure that their conscious motives are of the best (I cannot speak for their unconscious ones), but a moment's thought will convey the impression received. The suppression (in the interests of their investigation) of all other material except that concerning Karl, and their use of the material in question, means:

- (a) that all the material put forward is perfectly familiar to everyone, there being nothing new about it but the light they cast upon it; and
- (b) that their method of selection assures that nothing that could possibly rebound to Beethoven's credit is mentioned at all, while his numerous faults, eccentricities, and hysterias are paraded before us in unrelenting sequence, unalleviated by those long periods in which he was conducting business, going about other affairs, doing nothing, or simply composing.

Now the authors' claim that Beethoven has been idealized by his biographers is an old one; very old. It is news for the Delphic Oracle indeed; almost, one might say, Queen Anne is dead. Beethoven was no saint; he was a crusty, eccentric, stone deaf bachelor whose behaviour towards his publishers was equivocal, to his friends tyrannical, and to Karl and his mother often disgusting. We know. These revelations are at least as old as Ernest Newman's *The Unconscious Beethoven*, an incomparably better book than this, and published in 1927. What is missing from this book is any acknowledgement that Beethoven had any saving graces at all; and while we can understand that the authors have their entirely proper reasons for laying aside, for the moment, his greatness as a composer, the effect of this is that of writing a psychological tract on Hamlet without referring to the fact that he was Prince of Denmark.

What of the interpretations of these very well known facts that are offered to us as revelations? First, to our great astonishment, we discover, before the book has gone very far, that Beethoven is with child; nay, that he is already a mother. And they insist on his maternity. Now, Ernest Newman, I believe, hazards a guess that Beethoven may in fact have been Karl's father, and although I believe that this theory no longer holds water, it is at least plausible, and it is as a father that Beethoven habitually speaks of Karl. But to take psychological theory so far as this, when it is perfectly adequate to emphasize Beethoven's paternity fantasies, is rather absurd. Their reason is that only as a mother could Beethoven have been so unreasonably jealous of Karl's real mother. It is their opinion; it has the advantage of making Beethoven seem even more peculiar, and enabling them completely to ignore the very real case against Frau Beethoven. She was very badly used by Beethoven; but there is no doubt that she was not a moral woman; she had been Beethoven's brother's mistress, and only married him under (singularly tactless) pressure from Beethoven; she took another lover as soon as her husband was dead, and some time after this we find her pregnant by presumably a third man. To put it mildly, this would not endear her to Beethoven, and indeed, would not suggest that she was an ideal guardian for her child, however badly she was used and however unsuitable Beethoven was. But Beethoven's hatred of immoral women is turned to use by the authors in a way that precludes its stress in his relations with "The Queen of the Night". They very cleverly turn it, in the course of a chapter or two, into a hatred for all women. This is rich; and one can see now why they do not make use of a piece of evidence against Beethoven one would have thought they would have eagerly seized on; the possibility that he had syphilis. Beethoven has to be denied any sexual experience at all, although persistent rumour has it that he was experienced. (A recent book published in Germany contained evidence, sufficient to impress Ernest Newman, that he begat a daughter on

one of his noble friends.) Why a dislike for women? Because Beethoven was homosexual; he was not only in love with Karl as a mother, but as a lover too; and with his brother, and several other young men also. One is reminded of a limerick (unfortunately unprintable) about a lesbian who had an affair with a homosexual, and their difficulties in consummating their love. As an example of their avoidance of evaluations, here is the authors' account of Frau Beethoven's love affairs: "Johanna's pregnancy, to which Blöchlinger reacted by calling her a 'Canaille' and a 'notorious whore', need not necessarily be regarded as evidence of extreme corruption, if we bear in mind that illegitimate children were by no means unusual in this period without contraceptives. In addition, Viennese morality was rather lax at the time, and an illegitimate child was by no means such a disgrace as, in itself, to brand Johanna as a whore and unworthy to be a mother". Comment is unnecessary.

Some other points are worthy of mention before we sum up. First, their psychological investigations make it necessary for the authors to establish the fact that Beethoven hated his mother. This is of course a version of Freud's "ambivalence" theory that need not be credited to the great man, who I take it, allowed the possibility of a normal love for one's mother. The second is so astonishing that I must quote. "In view of the anti-religious attitude which Ludwig frequently expressed on other occasions, and especially in view of his hostility to the clergy . . ." (p. 181). We can see what they mean; Beethoven was no orthodox Catholic. But Beethoven anti-religious . . . my space is running out, I have no chance to quote, but every musician knows the truth. One thing more in this connection. The tremendous passage from the Hindu Scriptures Beethoven had copied out on his desk, beginning "I am that that is; I am all that is"—a definition of Godhead second only to Christ's astounding "Before Abraham was, I AM"—this the authors say Beethoven meant to apply to himself. They advance no reason for this—they give few concrete reasons at any place, and one of their favourite expressions is the romantic biographer's "it may be assumed"—except Beethoven's egotism. I do not want to step out of my objectivity, but have they never met or heard of those men who bend the knee to no terrestrial power, but stand humbly before God? They number the greatest of the sons of Adam. Beethoven's fierce Republican and almost Socialist opinions, which were an historical as well as a personal phenomenon, they explain away as a failing, which looks as though it might be expected, given their wholly subjective approach. But for sheer crass lack of understanding of Beethoven's whole mental make-up, one can hardly surpass p. 117, where the very famous story of Beethoven's refusal to compose symphonies "in his early manner" for General Kyd, is attributed to inability to work, owing to his "conquest" of his nephew. To psycho-analyze the analysts, it is obvious here that they could not admit, even to themselves, the true and obvious reason for Beethoven's refusal—they would have been forced to admit the truly heroic and admirable nature of his selfless dedication to the great gift vouchsafed him, and his iron MUSICAL integrity.

The general tone of the book in no way fulfills their pledge to refrain from evaluations. If Beethoven speaks for himself, and protests good intentions, then they cannot refrain from placing this sign (!) after his words, and this they often do. Beethoven was often impossibly smug, but not always wrong. In another place they refer to Beethoven as "A Führer"—an example of smearing by association that I will not trust myself to comment upon—I would be afraid, like Beethoven, of "letting drop a few free, hearty words" that the editor could not print.

Finally, all the direful warnings the authors let fall about "terrible revelations" and the resistance these things would encounter; what revelations? What is there in this book of solid fact that we all did not know twenty, thirty, forty years ago? I suspect that they only include this passage as an escape route, in order to tell any critics that they need analysis, because they have "father figures". As if the whole book was not a classic example of ambivalence. Because they had absurdly exaggerated feelings for the "Ideal Beethoven" once, and received a traumatic shock at finding that he was much as other men, now they cannot admit that, like other men, he had his sterling virtues.

May I conclude with Miss Anderson's sentence? "On the whole, a close examination

of this book, which shows so little concern for truth and accuracy, cannot but raise grave doubts about its value as a scholarly contribution to our knowledge of Beethoven". These words do apply to this book; Sigmund Freud should, however, not be implicated in my criticism; he was above it.

P. J. P.

Life of Rossini. By Stendhal. Translated by Richard N. Coe. Pp. xxiii + 522. (John Calder.) 1956. 30s.

Stendhal is the ancestor of unscrupulous music-journalism. His scribblings on Haydn, Mozart and Metastasio—brazenly plagiarizing Carpani, Schlichtegroll and Cramer—contain a minimum of highly inaccurate information garnished by a maximum of amusing and irresponsible gossip. His *Life of Rossini*, first published in 1824 when the illustrious object of his studies was only thirty-two, is less indebted to other writers, but just as unreliable as his earlier attempts at music criticism. Of course, it makes for delightful gossip reading, containing as it does a lot of irrelevant chatter on the whims of famous singers. Also it amusingly describes the frivolous atmosphere from which Rossini's early operas emerged, but it contains precious little on Rossini's music or on the bare facts of his life. The book had been issued in an English edition, based on an earlier and more factual draft, a few months before the publication of the larger French edition (January, 1824). Mr. Coe now offers a first complete (and eminently readable) English translation of the latter, based on Henry Prunières' critical edition of 1922. In an appendix of notes, in a carefully checked index and table of references, and, finally, in an interesting "foreword" the translator has done his best to fill in important biographical *lacunae* and to cope with Stendhal's numerous inaccuracies. Although his text is riddled with asterisks, referring to the corrections in the appendix of notes, quite a number of Stendhal's factual mis-statements have remained uncorrected. The footnote on p. 176 is a case in point. Its single sentence contains no less than three factual errors. It is here quoted in Coe's translation and may be taken as a fair example of Stendhal's journalistic methods:

"... *Il Matrimonio segreto* was first performed in Vienna in 1793. The Emperor Joseph was so impressed that he commanded a second (private) performance the very same evening".

The facts, however, are quite different. Cimarosa's opera was first performed at the Burgtheater, Vienna on 7th February, 1792 (*cf.* Coe's own index, p. 497). It was, however, performed at Naples in 1793. And it was not Emperor Joseph II (who had died on 20th February, 1790) but his brother, Leopold II who commanded the private performance after the *première*. Stendhal, a shrewd connoisseur of Italian melody in general and of vintage Cimarosa and early Rossini in particular, makes some amusing comments on the irrelevancies of *opera buffa* and on the idiosyncratic peculiarities of Italian opera audiences of the early 1800s. Faced with this delightfully disorganized and fragmentary hodge-podge the reader—avid for reliable information on Rossini the man and musician and dissatisfied with the meagre output in English on this subject—will all the more loudly clamour for a biography written for a change by a professional. Or is Rossini condemned to remain for ever the happy hunting-ground of musical amateur biographers?

The Music Masters. Vol. IV: The Twentieth Century. Edited by A. L. Bacharach. Pp. 416. (Penguin Books.) London, 1957. 5s.

Debussy—musician of France. By Victor I. Seroff. Pp. 367. (John Calder.) London, 1957. 30s.

Leoš Janáček. Leben und Werk von Max Brod. Pp. 74. (Universal Edition.) 1956. 10s.

Johann Sebastian Bach—Geistige Welt. Von Fred Hamel. Pp. xi + 244. (Vandenhöck & Ruprecht, Göttingen.) 1951. DM. 13.80.

- Schubert.* Par Marcel Schneider. } (*Solfèges.* Éditions du Seuil, Paris.) 1957.
Chopin. Par Camille Bourniquel. } Pp. 191 each.
The Magic Baton: Toscanini's life for Music. By Filippo Sacchi. Pp. 224. (Putnam.)
 1957. 21s.

In my review of *The Music Masters*, vol. II (MR, XII/3, 1951, p. 239) I had occasion to comment on the defects of Mr. Bacharach's editorship, who—"although 'a chemist by training, profession and occupation'"—continues to dabble in musicography to the detriment of innocent readers of "Pelican Books". Vol. IV extends the run of Bacharach's "Lives of the Great Composers" far into the twentieth century, containing 54 short biographies of more or less contemporary composers (born after 1863) about half of whom were still alive when the book was published. In that earlier review I also complained of the editor's choice of contributors and of his apparent reluctance to employ specialists where necessary. That policy has here resulted in some truly appalling contributions. For example, although R. W. Wood's chapter on Schönberg contains a sub-heading "The Man and the Composer", the reader will look in vain for a discussion of Schönberg's twelve-note compositions after 1922. Dodecaphony, of which after all Schönberg was the principal architect, is not mentioned at all and *Moses und Aron* is alluded to in passing as a libretto only. About Schönberg's tremendous creative output in general Mr. Wood has this to say: "... his actual composing . . . was chaotic—cramped with unfinished tasks and unfulfilled projects, with false starts and shelvings and postponements . . .". Some of Schönberg's best known works, such as *Pierrot lunaire*, *Erwartung*, the Five Pieces for orchestra, op. 16, and the *Ode to Napoleon*, are totally ignored. Cooper's chapter on Berg (whose year of birth is wrongly given in the editorial appendix) is even worse, for it is wilfully misleading. To say of Oscar Kokoschka, the painter, and of Karl Kraus, the satirist, that their names never achieved European importance and that they were "little more than local lights", is just as mischievously wrong as to speak of "emotional chaos" in connection with highly organized and well disciplined masterpieces, such as Schönberg's *Gurrelieder* and Mahler's eighth Symphony. Cooper apparently met Berg during his studies in Vienna. The superficial knowledge he may thus have acquired has not prevented him from dispensing factually wrong information on the composer and his environment. There is no sense in the Viennese critic's sneering joke about Berg's early piano Variations ("no theme and twelve variations on it"—gleefully repeated by Mr. Cooper!) a work published there for the first time. Berg's *Lulu* was not "based on a story taken from Wedekind's *Erdegeist*", but on an amalgamation of Wedekind's two plays, *Erdegeist* and *Die Büchse der Pandora*. Berg never went to Prague for a meeting of the ISCM in the autumn of 1935. He stayed away because of his fatal illness. He did not "accept the new formal principles embodied in Schönberg's twelve-note system from the Lyric Suite onwards", but had used them already in *Storm Lied II* (1925) which preceded the completion of the Lyric Suite by two years. In concluding his concoction, Mr. Cooper thinks that "Atonality stands in the same relation to previous music as Communism stands to the political tradition of Western Europe". He also believes it to be "a perfectly healthy instinct that dubbed the music of Schönberg and his pupils *Kultur bolschewistisch*" (the wrong capital letter is Mr. Cooper's personal spelling). That same "healthy instinct" of which Mr. Cooper is evidently so fond, produced eventually also the gas chambers in which millions of innocent Jews and gentiles (including many intellectual types of Cooper's own brand) perished.

Under these circumstances the fact that there is no chapter on Anton Webern (who evidently belongs to the "few enforced omissions" of the editor's sanctimonious preface) must go to the book's credit side. The volume also contains well written and highly informative chapters on Glazunov, Grechaninov, Khachaturian, Shostakovich and other Russians by M. Montagu-Nathan, acceptable ones on Sibelius (Christopher Grier), Stravinsky (W. R. Anderson), Bartók (Colin Mason, who, however, also contributes a feeble article on Richard Strauss) and a penetrating essay on Ravel by Martin Cooper whose knowledge of the music of Paris contrasts vividly with his malevolent ignorance of

Vienna. British composers—such as Bax, Britten and Walton—are adequately dealt with, although it seems deplorable that the name of Walton's successful librettist Christopher Hassall should appear misspelt as "Karsall". Only Vaughan Williams suffers from the opaque garrulity of A. E. F. Dickinson's style. His 16-page article represents a serious effort to assess "the Grand old man of British music" from a more detached viewpoint. But, alas, the writer's deeply felt experience founders on the rocks of his stylistic perversity. How can "a relation spring fresh to life"? How can "creative talent rise in permanent eclipse"? And, finally, how can the fact that "he [V.W.] leaves no trail of clique or institution about his movements" be "an earnest of the severe spirit within"? I fail to understand how any editor worth his salt can leave such a muddled sentence uncorrected.

The enigma of Debussy's personality seems to become more impenetrable than ever, despite the increasing number of publications devoted more often than not to his private affairs¹ but occasionally also discussing his music. At present (as far as this country is concerned) the "non-technical" school of biographers² still seems so much more interested in his sordid little love-affairs than in his glorious little harmonic procedures. Mr. Seroff's brilliantly written book discusses most entertainingly Debussy's (in my opinion rather boorish) technique of love-making from the far off days of his apprenticeship at the "court" of Nadeshda von Meck down to the break with Rosalie Texier and his union with Madame Bardac. There are clever chapters on Debussy's aesthetics, exciting descriptions of the humiliating attacks the composer of *Pelléas* had to suffer at the hands of unscrupulous and unintelligent music critics, and a serious attempt is made to evaluate Debussy, the amateur-music critic himself, who seems to have been just as badly informed and as ill-mannered as his professional colleagues. The composer's complicated relationship with his poets (especially with Pierre Louys and Gabriele d'Annunzio) is discussed with remarkable insight. Finally, the reasons for the social boycott staged against him by his friends, as well as the origins of the mortal illness which overshadowed his years of maturity are expounded with welcome sincerity. But the chief question uppermost in one's mind—how did Debussy succeed at that particular time in creating a completely new musical language?—remains unanswered. I am not even sure that the question as such presented itself to the author of this book. Are the indiscretions of a composer's private life really so much more important than the professional secrets of his musical style? Mr. Seroff has dispensed with a bibliography as with a list of works. His index, in fact, excludes works by Debussy altogether. There are occasional odd slips, as in the repeated misspelling of Joseph Hellmesberger as "Hemesberger" and of the Vasnier family as "Vasnir". The book contains some unusually interesting illustrations but no music examples.

The younger generation owes a considerable debt of gratitude to Max Brod, the author, translator, composer and biographer. It was he who discovered and edited Kafka, revalued Heine and translated (into German) Leoš Janáček. It was he who—more than anybody else—enabled Janáček's operas to become events of importance for the whole world of music after a parochial existence for many decades. The translator of *Jenufa* and *Katja Kabanova* met the ageing composer during the last glorious decade of his life. In this booklet he draws an enthusiastic portrait of the great Moravian. He even attempts to communicate something of Janáček's mysterious relationship with the spoken word. There is a short, factual biography (with interesting side-lights on Janáček's friendship with Dvořák as on his polemics with Professor Nejedlý, the music critic turned prime minister). In the first edition Brod's narrative broke off in 1924. It

¹ The recent publication of Debussy's hitherto unpublished letters to André Caplet proves an exception. (*Claude Debussy: Lettres inédites à André Caplet* (1908-1914). *Recueillies et présentées par Édouard Lockspeiser. Avant-propos d'André Schaeffner. Éditions du Rocher, Monaco, 1957.*) For it throws much light on Debussy's dependence on Caplet's devoted services, especially in the last decade of his life. Lockspeiser's explanatory footnotes are as valuable as André Schaeffner's preface is expendable.

² Cf. my review, "A Discordant Symposium" (MR, XVIII/3, August, 1957, p. 240 ff).

was, however, completed in a later postscript (dated Tel Aviv, 1953), dealing chiefly with the composer's last four years. Brod's valuable pamphlet contains a chronological list of works; it also quotes many Czech sources and publications. Its revised reprint of 1956 is indeed welcome, although it emphasizes the need for a scholarly work on Janáček of more generous dimensions. Until this arrives, more bibliographical data and much valuable information on Janáček's style may be found in Antonín Sychra's erudite article "*Leoš Janáček—der grosse Repräsentant des kritischen Realismus in der tschechischen Musik*", published (in Josef Lansky's German translation) in the German periodical *Musik und Gesellschaft*, January issue, 1955, p. 13 ff.

Among many publications prompted by the Bach-anniversary celebrations of 1950 Fred Hamel's well written monograph on Johann Sebastian's "*Geistige Welt*" deserves the attention of the western reader. It is a spiritual biography, dealing mainly with the intellectual problems, the religious arguments, the social and political configurations, impinging on the composer's career and work. Especially welcome is the chapter on Bach's last decade and its preoccupation with problems of the musical calculus. The simultaneous origin of modern musicology (in all its historical, aesthetic and speculative ramifications) and of modern music journalism (in all its polemical entanglements), making their first appearance in the two symbolic ancestral figures of Mizler and Scheibe, comes admirably to life in chapters XII-XIV. An English translation of Hamel's valuable book seems overdue.

A team of skilful editors (under the directorship of François-Regis Bastide) is issuing a promising series of beautifully illustrated pocket biographies of famous musicians. It includes well written monographs on Schubert (by Marcel Schneider) and on Chopin (by Camille Bourniquel). Especially the latter succeeds in giving an utterly unconventional portrait of the great Franco-Pole. She quotes most intelligently from Chopin's letters and writes (as a Frenchwoman) with commendable sympathy of the composer's life-long Polish affiliations. It is sheer delight to read of Chopin's impressions of London's sanitary establishments in 1837 ("*Des urinoirs grandioses, et pourtant où il n'y a pas la place de faire pipi . . .*") and to realize that at the age of eighteen Chopin's musical ideal was—Handel's "*Ode to St. Cecilia's day*". The whole *Solfèges* series (which includes books on Couperin, Ravel and Schumann) is warmly recommended. It proves again that there is a place for the non-technical musical biography, provided it is produced by minds of taste, distinction and musical culture.

In contrast to two recent American Toscanini books, concentrating all too exclusively on the great conductor's American period and on his series of American recordings, Sacchi's book (originally published in Italy in 1951, but here brought up to date, *i.e.* including a description of Toscanini's last days and death) gives a complete picture of Toscanini's long life, from the humble beginnings in Parma and his stormy career in the Italy of the *fin-de-siècle*, down to the years of undisputed mastery at La Scala and at the "Met". The book is valuable because it presents Toscanini not as a superman but as an important representative of Italian musical life at the turn of the century. His attachments to Catalani, the composer, to Enrico Polo, the cellist and to Grubicy, the painter help to explain his peculiar historic situation and his many "blind spots" as far as music of the twentieth century is concerned. The book is well written and competently translated. It contains fascinating illustrations, among them the very last pictures of the conductor Toscanini, visibly shaken and breaking down at his farewell concert on 4th April, 1954.

H. F. R.

Review of Music

The Works of Henry Purcell, volume XXVII: Miscellaneous Odes and Cantatas edited by Arnold Goldsbrough, Dennis Arundell, Anthony Lewis and Thurston Dart. (Novello.) 1957. £5 5s.

There is a feeling of shame about receiving volume twenty-seven of the collected edition of the works of Henry Purcell in 1957. After over seventy years of work, there are still several volumes to come. Only the memory of the torsos still incomplete, the editions of Haydn and Lassus, not to mention a host of Italian composers, can revive an Englishman's spirit. Nor should we feel that in twenty-six volumes we have had enough of his works to perform and to form our judgments. One of the editors of the present volume, Thurston Dart, has been appealing on similar grounds for a selection rather than a complete edition of the works of Telemann. But this view really will not do for any but the most mediocre of composers. To put ourselves at the mercy of an editor, whose selection must always be to a certain degree arbitrary, is ever a sorry state of affairs. We must have *complete* editions if we are really to understand the history of music and to form our own judgments. Without them we shall go on repeating the same hoary platitudes, relying on the accidents which have drawn musicologists to this or that composer, sometimes with little enough reason.

This matter is pertinent to the consideration of the present volume. It is a volume mainly dedicated to occasional music, and as is customary with such pieces, the music is very mixed in quality. The Ode on the Centenary of Trinity College, Dublin is, for example, not very good Purcell, in spite of some good moments. A selecting editor might well omit it; and if performances are the criterion for publication, who will perform a piece where a soloist is all too audible in a verse:

Awful matron take thy seat,
To celebrate this festival
The learn'd assembly well to treat
Blest Eliza's days recall.

Even so, the piece is worth having if only because it shows how Purcell's mind worked when presented with a certain problem; and in any case there is a lovely symphony for recorders. Most of the other pieces are better, if unequal. The duet in "If ever I more riches did desire" is the work of genius, and some of the ground basses, such as the tenor solo in "From hardy climes", make this volume worth having for them alone. The whole of "Celestial Music" is first rate, with a lovely overture and some wonderful florid solos. The choruses are perhaps more ordinary, but give the piece a sense of entirely appropriate dignity.

The only advantage we have gained by being so slow in arriving at this volume is that the editors' understanding of their task has increased. The primary task of providing accurate texts from reliable sources seems to have been fulfilled completely, as far as any outsider can judge. It is always possible to find out what the sources say, and the editorial commentary is free from the mumbo-jumbo often inflicted upon us. Editorial suggestions are always kept completely separate from the original, even to the point of wasting one line of music type throughout by dividing the harpsichord continuo parts from the actual bass as written in the sources. We may occasionally disagree with the editor, as in bar 131 of "Hark how the wild musicians sing", where Mr. Arundell has substituted a common chord for a rather daringly resolved 7th; but the editor has his reasons, and at least we can find out what they are from the commentary.

The editorial suggestions to the performer, on the other hand, prompt a few observations. First there is the ever-present problem of double dotting. The editors, very reasonably, have placed their suggestions above the staves and it is to be hoped that performers will pay them some attention. But there seems to be a certain amount of

inconsistency. On the very first page, for example, no one would disagree with the suggestions of double dotting in the first line; but we have gone no further than bar 5 when we find the editor suggesting a double dotting in the bass and single dots in the first violin, although the notation in each is identical. A couple of bars later, the sources give what amount to double dots in the first violin and single dots in the viola and bass. The continual imitations between the two parts surely suggest that the bass should be made to agree with the treble. Mr. Goldsbrough is, like Professor Lewis, not always consistent. In his edition of "Celestial Music" he prefers to relegate one difficult case to a footnote and the critical commentary. On page 39 a similar timidity results in the voice repeating a phrase with different editorial suggestions.

The realization of the *continuo* parts is very interesting. As might be expected, Mr. Dart provides something which seems exactly right, neither too ornate nor lacking in interest. Mr. Goldsbrough's technique, though different, is equally convincing. Professor Lewis is more adventurous. In one of the ground basses he provides almost a miniature harpsichord piece on its own, and a continuous duet between the voice and the harpsichordist's right hand. Who knows whether in fact this is what Purcell's *continuo* player would have done? Nevertheless the writing is beautifully done and thoroughly consistent in style. Only Dennis Arundell's *continuo* part seems to be out of style. This is not because he adopts the old fashioned method of providing a Brahmsian accompaniment to everything, but because he follows the string and vocal parts too closely. In some places he provides what amounts to a piano score, full of fat chords having up to six or seven notes. No experienced *continuo* player would find such complications.

But these are details. The merits of the edition outweigh such criticisms, and the signs of intelligent handling in such things as the hemiola rhythm (though still perhaps a little on the timid side) make for sound editing. The printer has given good service. The paper is good, the music is admirably clear, even a joy to read. There is just one small criticism to make. The volume is the same size as the older ones, and we must sympathise with Novello's desire to match them. On the other hand this means that the binding is poor (the back of my review copy was already off on arrival); and more important still, that the volume is inevitably expensive. Unless Novello has a "practical edition" in preparation we shall be left to do our usual time-consuming copying of parts; and even if such a version is forthcoming, surely it would have been more economical for it to have been based on the original pages of the collected edition. Although a scholar must have many reservations about Fellowes' complete edition of Byrd, there is no doubt that as a basis for cheap reprints it has succeeded in making Byrd's music extremely accessible. It would have been better to adopt the bold line taken by Bärenreiter in continuing the Lassus edition. There the older format has been abandoned, the volumes are smaller, well bound, cheaper and available for offprints of separate works. But it would be wrong to end with a quibble. My final words must be of praise for the venture, and to hope that we are at last really in sight of a truly complete edition. D. A.

Gramophone Records

J. C. Bach: *Four wind Quintets*.

The French Wind Ensemble.

Oiseau-Lyre OL 50135.*

Brahms: *Violin Sonatas nos. 1 in G major, op. 78 and no. 2 in A major, op. 100.*

Szymon Goldberg and Artur Balsam.

Brunswick AXTL 1082.*

Violin Sonatas no. 2 in A major, op. 100, and no. 3 in D minor, op. 108.

Ruggiero Ricci and Julius Katchen.

Decca LXT 5270.*

* Strongly recommended.

Chausson: Symphony in B \flat major, op. 20; and

Berlioz: Overture Benvenuto Cellini, op. 23.

Paris Conservatoire Orchestra and La Suisse Romande Orchestra, respectively,
c. R. F. Denzler. Decca LXT 5244.

Contemporary music for strings.

Stuttgart Chamber Orchestra, c. Karl Münchinger. Decca LXT 5153.

Liszt: Hungarian Rhapsodies nos. 3, 7, 9, 10, 11, 14, 15.

Brailowsky. RCA RB 16014.

Les Lullistes: music by Lully, J. C. F. Fischer and Georg Muffat.

L'Ensemble Orchestral de l'Oiseau-Lyre, c. Louis de Froment.
Oiseau-Lyre OL 50136.*

Schubert: Symphony no. 9 in C, D.944.

Bamberg Symphony Orchestra, c. Jonel Perlea. Vox PL 10200.

Spohr: Octet in E major, op. 32; and

Marcel Poot: Octet.

The Vienna Octet. Decca LXT 5294.

Richard Strauss: Burleske in D minor for piano and orchestra and

Mendelssohn: Concerto no. 1 in G minor, op. 25.

Poldi Mildner and RIAS orchestra, c. Rother. Telefunken LGX 66062.*

Tchaikovsky: Symphony no. 4 in F minor, op. 36.

Boston Symphony Orchestra, c. Charles Münch. RCA RB 16012.

The J. C. Bach Quintets were discovered by Stanley Sadie in the library of The Royal Irish Academy of Music. More than usually, even with this composer, they suggest Mozart—very minor Mozart. They are very like some of those early Divertimenti, pleasant music, not great, with almost a Mozartian turn of phrase. Beautifully played (nasal French bassoon) and recorded. A nice record.

Both the Brahms sonata records are good, but the Goldberg-Balsam is something much more than that. The Ricci-Katchen is a beautiful performance, Katchen surprising me by his silky, sensuous tone—why couldn't he have used this kind of playing in his hard Chopin Sonata record reviewed by me recently?—while Ricci has a firm technique and lovely tone. Well interpreted, especially the D minor (which is a shade on the fast side, but good enough to stand it), this record is also most beautifully recorded; very good: *but*—the Goldberg-Balsam is "one of those" like the pre-war Telefunken Beethoven violin Concerto, where simply everything went right, and an incandescent performance was captured in an exceptional recording. The Goldberg-Balsam Brahms record is one of the greatest performances I have heard on a record, and must be a magnificent performance by any standard whatsoever. The second Sonata is so beautifully played as to efface completely any memory of the very good performance by the Ricci-Katchen team. From the very start this serene, magisterial, lofty reading has that air of total assurance, of rapt, possessed music-making that one hears but seldom in a life-time. It very effectively puts in their place several over-publicized star names; supply your own list. It is odd, but in the small quota of truly great performances of violin music I have heard in no small experience, these two names, Goldberg and Kulenkampf, have almost a monopoly. The present is a performance on a par with the unforgettable series of Bach unaccompanied sonatas he gave in a broadcast series in the 1940s. Amazingly, the recording is also exceptional, with just about the best piano tone I have ever heard. Do not be put off by the Brunswick label (little known to serious musicians) or the horrid sleeve; buy it!

I must be the only critic left alive who likes Chausson; he has come in for a lot of abuse lately. I notice that even Eric Blom, who like myself is happiest with "different" and

* Strongly recommended.

rather conservative composers, does not like him. Well, well, never mind. But I do challenge all comers to prove to me that Chausson's Symphony is as repulsive as Cesar Franck's; or, to put it differently, that Chausson's is not better than Franck's. This is a good performance, and a very fine recording, possibly the best of several records now available. The Berlioz is an odd performance, rather untidy in rhythm, and less successful as a recording; strings sound out of focus.

"Contemporary" now has a specialized meaning, and this is not contemporary music in that sense, all of it being conservative in idiom. The pieces are: Frank Martin, *Passacaille*. A transcription of an organ piece, a deeply impressive, powerful work. Hindemith: Five pieces for string orchestra, in the first position, op. 44, no. 4. Strange, scrappy fragments that do not seem to belong or to be going anywhere; not good Hindemith by any means. Berkeley: Serenade for strings. A lovely work, fresh, delicate, fastidious, craftsmanlike. Barber: Adagio for Strings, op. 11. You know. Recording good but not superlative; something a little uncomfortable up top. Quite an attractive record, in spite of my criticisms.

Liszt's Hungarian Rhapsodies are submitted to bored treatment on a less than good recording. Virtuosity is, I suppose, there, and very tiresome it is, but so are at least one wrong note and some slovenly scales. All the first six overtones are present with every note of the piano, nearly as loud as the fundamental.

Another beautiful Oiseau-Lyre record of eighteenth-century music, with some first-class Lully for a change. I still think him dull compared with Couperin (I do not really like the full spread of Baroque sail, unaccompanied by Bach's depth) but here "dull" is a relative term, particularly in this fine performance. The Fischer and Moffat are works with definite, and attractive personalities of their own, and the recording is very good. A lovely record.

The sleeve of the Schubert gives the work as no. 7, and the label as no. 9, D.944, correctly, a bad start from which this record does not recover. The opening horn solo is uncomfortable, and he comes a cropper in the echo phrase; this could have been corrected with ten minutes and a foot of tape. The ensuing first movement is alright except for the weak sound of the trombones, so important here. The slow movement is beyond belief to anyone who has not heard it; I did not believe such things possible. It is taken at the *tempo* (I am not exaggerating) of a Viennese quick march; grotesque, horrible. On the other side the scherzo and finale are well performed in spite of the still weak trombones, and better recorded, but the damage is done. As if to add to this record's misfortunes, there is news this month (October) that Deutsche Grammophon have transferred the superlative three-side Furtwängler performance of this work on to one disc, two sides; a record not to be missed. DGM 18347.

I cannot pretend that I am enthusiastic about Spohr or Poot, though rather to my surprise I find Poot much less dull than Spohr. Spohr suffers by comparison with the Schubert Octet, which need not bother one if Spohr would allow one to forget it. The Poot makes attractive grotesque noises until it peters ignominiously out. Very fine playing and recording; Dutchmen will buy it.

Very attractive performances of both the Mendelssohn and Strauss, so attractive that they make one forget that the *Burleske* is early and dull, and that the difference between the Mendelssohn and Weber concerti is very nearly the difference between talent and genius; well, between indifferent classicism and good romanticism, anyway. Mildner plays very cleanly and effectively, the orchestral playing is good, the recording very good. If you want this coupling, this is it.

The performance of the Tchaikovsky raises some interesting issues. It is given the works, in a stunning performance of the utmost virtuosity, and I found it rather nasty. But not so nasty as a certain performance that I heard this orchestra give of the Beethoven violin Concerto, that I found uniquely horrible; yet it got good notices, and so I expect will this. I am aware that American orchestras give better technical performances than ours, and I know just how shaky ours are; I also know that several American orchestras give performances that I greatly enjoy, the San Francisco under Monteux, for one. But I

would rather hear a team of amateurs playing badly, but as if it mattered to them to play well, than an orchestra that does not seem to care for anything but its own glory, and above all, plays as though the work were merely a vehicle for virtuosity. The Boston trumpets are well to the fore, and it is difficult to hear anything else, sometimes. (Does anyone really find their tone beautiful?) In the first movement virtuosity so overtops itself that the result is surprising rather than exciting, but the other three are much better, although the slow movement is rather unsympathetically played. The recording is quite good, not that I care very much, with my ears ringing and with something of an impulse to laugh at it all. It does not matter much, with Tchaikovsky; it is what some people want, with him.

P. J. P.

Schumann: *Piano Concerto in A minor, op. 54.*

Weber: *Konzertstück in F minor, op. 79.*

Friedrich Gulda and the Vienna Philharmonic Orchestra, c. Volkmar Andreae.

Decca LXT 5820.

Beethoven: *Pastoral Symphony.*

Boston Symphony Orchestra, c. Charles Münch.

RCA RB 16006.

Mozart: *Symphony no. 41 (Jupiter) in C major.*

Beethoven: *Symphony no. 5 in C minor.*

Pro Musica Symphony Orchestra (Vienna), c. Horenstein.

Vox PL 10030.

Mozart: *Twelve German Dances (K.586).*

Beethoven: *Twelve German Dances (KH.8).*

Pro Musica Orchestra (Stuttgart), c. Edouard van Remoortel. Vox PL 10100.

Rossini-Respighi: *La Boutique Fantasque.*

Dukas: *The Sorcerer's Apprentice.*

Ibert: *Divertissement.*

Boston Pops Orchestra, c. Arthur Fiedler.

RCA RD 27008.

It is perhaps time that the various recording companies worked out some policy about the reduplication of popular works; the market for routine performances of most of the works in this list must be close to saturation, and none of these records is sufficiently outstanding to oust issues that already contain the works they provide. My attitude to Schumann's Concerto, for example, is indelibly coloured by a concert performance by Kempff some years ago in which its somewhat faded feminine charms were replaced by virility and its mercurial sensitiveness shown to be a manifestation of powerful intelligence and startling formal sense. These qualities escape the unaccountable Kempff's own recording of the work, so perhaps it is unfair to hope to find them in Gulda's. This is sensitive, masculine and responsive to the various excitements of the score but does not ultimately persuade us that the work is more than a string of attractive ideas. Gulda's attractive playing is well-recorded, and the orchestral tone is lively and convincing, but Andreae allows his share in the proceedings to be relegated to the background; there is more to it than the mere task of allowing the piano to appear always at its best. The turnover at the end of the Intermezzo is, however, clumsily arranged. The Weber work, which isn't more than a string of attractive ideas attractively set out and orchestrated, is played with real brilliance by Gulda, and the orchestra's humility here is not out of place.

Münch and the Boston Symphony Orchestra play the *Pastoral Symphony* on a very impressive and spaciouly recorded disc—the technical quality of a large number of recent RCA orchestral issues seems to me to be very high—and the performance is good within the known limits of the conductor's capabilities in music of this kind; it is sleek, well-modelled, rather too obviously calculated and untiring in its search for effects, but played with virtuosity and striking discipline. The last movement reaches something like the authentic tone of relaxed enjoyment, though the only real blemish on the record appears,

sadly enough, in the final bars, where most of the horn's murmur of the *ranz des vaches* gets lost. Nothing, however, will convince me that the conventionally accepted speed for the slow movement is not too swift. Münch is very close to the score's dotted crotchet = 50, but pays so much attention to the various accompanying figures so that what ideally should be the movement's relaxed but inevitable pace becomes over-busy. My private speed for the movement seems to be the wrong one, but surely any higher speed that makes the music sound active is equally wrong.

The Horenstein *Jupiter* and Fifth Symphonies may appeal to many small collectors; the Fifth Symphony is well-managed on a single side and though the performance of neither work is in the top flight, both are honest, efficient and sincere, with no major blemishes and no affectations. This is a just performance of a work by Beethoven, not a supercharged romantic thriller, and though Toscanini is more exciting and Klemperer far more convincing in his cumulative treatment of the work's rise to its finale, Horenstein's performance lets us hear what Beethoven wrote. In the Mozart work his small string band allows the woodwind to make its effect and colour the music as it should, but the brass is rather too subdued at times; its flourishes and perorations are all powerfully evident, but the chain of trumpet suspensions shortly before the finale's *stretto* (for example)—a moment of great splendour in Beecham's last recording—is rather too far out of the picture.

One sympathises with those who plan comprehensive editions of minor works by important composers; obviously we should have all of the masters' works available on disc, if only for purposes of reference, but twelve German Dances in succession, unbanded on a single side of a record, is not the way to listen to music of this sort. The Mozart dances come off worst in this performance; they need more elegance, but any ten minutes from among them, selected at random, will provide the listener with a good deal of pleasure. The Beethoven collection come off better, are franker in emotional appeal and no less convincing as dance music; they end with a lively and well-played post-horn coda.

The Boston Pops (*sic*) Orchestra does well by *Boutique*, *The Sorcerer's Apprentice* and Ibert's horseplay; (the bilingual listing at the head of this review is that of the label). One can justly say that the only thing wrong with the Rossini work is Respighi's refusal to permit idleness in the orchestra, and it leaves one wishing that he had learned from Rossini how exactly miniatures of this kind should be orchestrated; the Dukas work is well done, but hardly necessary. This is not my type of music, and without the Disney cartoon which accompanied it in *Fantasia*, it seems to me to lack a necessary dimension. Ibert's gay vulgarities and high spirits do not appeal to everybody, and have appeared before on disc, but here they are recorded with unusual clarity and brilliance.

Mozart: *Flute Quartet in D major, K.285.*

Oboe Quartet in F major, K.370.

Aurele Nicolet, flute; Helmut Winschermann, oboe, and the Kehr Trio.

Schubert: *Adagio and Rondo in F major for piano and strings.*

Rondo in A major for violin and strings.

Adolf Drescher, piano, Erich Röhn, violin, and strings of the Hamburg Philharmonic Orchestra, c. Walter Martin. Telefunken LGX 66065.*

On mature consideration, it seems impossible not to give this record an asterisk; the consideration has been due to the musical quality of the two early Schubert works that accompany fine performances of a couple of Mozart's most delectable chamber works. The Mozart performances are stylish, spirited and responsive to all the suggestions of the score, and for once, in the flute Quartet, we have the string trio acting in equal partnership to the flute. The lesser known oboe work is played in the same style. The Schubert works date from 1816, and were originally written with string trio accompaniment. The piano work is attractive in ideas but strongly conventional in its handling

* Strongly recommended.

of rondo form, so that the composer seems to stop and start again at each of its structural divisions. The violin work is far more trivial, not far removed from an Austrian Palm Court. Nevertheless, there are enough felicities to provide pleasant listening on the Schubert side, whilst the Mozart works seem to me to be an item of essential equipment.

Daudet-Bizet: L'Arlesienne, drama with incidental music.

M. Marguet, B. Bevy, M. Chambreuil, H. Noel, P. Larquey, F. Sardou, R. Vidalin, J. Bernard, B. Lange. Chorus and Orchestra c. Albert Wolff.

Decca LXT 5229-30.

On these discs, Daudet's little drama is well spoken, the characters are strongly differentiated and the work is dramatically effective. It can be enjoyed as a play as easily as most Shakespeare records—perhaps more easily, as the Shakespeare plays available in recorded form contain so much more necessary action than occurs in *L'Arlesienne*. Musically, Beecham makes more of the various incidental pieces in their concert form than Wolff does here; we do not get the caressing and affectionate moulding of the score that makes it, in Beecham's hands, so entirely appealing to our weaker natures. On the other hand, it becomes plain that this is the music of a composer whose sense of the theatre and dramatic skill were highly developed: the pertinence and sense of character revealed in the performance of the whole work are quite startling. This makes the set one of abundant interest. According to the sleeve, it was awarded the "Grand Prix de l'Académie du Disque Français" in 1955.

H. R.

Mozart: Symphony no. 29 in A, K.201.

L'Orchestre de la Suisse Romande, c. Maag.

Decca LW 5281.

Tchaikovsky: Symphony no. 3 in D, op. 29.

The London Philharmonic Orchestra, c. Boult.

Decca LXT 5297.*

Symphony no. 6 in B minor, op. 74.

L'Orchestre de la Suisse Romande, c. Ansermet.

Decca LXT 5306.

Dvořák: Symphony no. 2 in D minor, op. 70.

The Vienna Philharmonic Orchestra, c. Kubelik.

Decca LXT 5290.*

Vaughan Williams: Symphony no. 8 in D minor, and Partita for double string orchestra.

The London Philharmonic Orchestra, c. Boult.

Decca LXT 5314.*

Mozart's "transitional" Symphony, K.201, with its operatic flavours and newly acquired *galant* style, is very well conducted by Maag. The recording, especially of string tone, is not of Decca's best; in recommending the record for its splendidly buoyant playing, I advise it to be heard with severe top cut. Tchaikovsky's "Polish" Symphony gets a glowing performance in an exceptionally brilliant recording. To this can be added some fine playing, notably bassoon in the second, and horns and woodwind in the third movements, all recorded, especially solo passages, to the life. Incidentally, Boult brings out the affinity, which I had not noticed before, between this work and *Romeo and Juliet* which was written shortly before it. When all is done, however, the work itself does not hold together as a Symphony, any more than does no. 6. In the present issue of the latter work, Ansermet disappoints: so does the recording. The performance fusses and lacks drive, the record sounds overloaded in a way which normal controls cannot alleviate.

I cannot imagine a better performance of Dvořák's op. 70 than the present. This work has had so many bad, unimaginative performances, from which may well have derived the general opinion that it is imitatively Brahmsian; and I must confess to not realizing how very fine it is until now. One knew it as the most cosmopolitan, un-national, of Dvořák's big works. Thanks to Kubelik and the Vienna Philharmonic Orchestra,

* Strongly recommended.

incidentally almost back to their old greatness, one sees how near it comes to being truly universal, *absolute* music. Sir Adrian Boult must take full marks for his Vaughan Williams Eighth. The LPO do not always generate as much heat—and light—as the Hallé on a rival recording, but their rendering moves with an easy, unflawed confidence which matches the music's serene flow. The overall effect shows Boult and Barbirolli to have essentially the same kind of feeling for the music. Recording is very good indeed and I am not prepared to advise as to choice between issues in each of which our greatest living composer is more than normally fortunate.

My copy of the Vaughan Williams issue has a flaw on the second band which ruins the movement and should be carefully watched for in other copies.

C. P. E. Bach: Concertos for flute and orchestra in A minor (Wotquenne 166) and G major (Wotquenne 169).

Jean-Pierre Rampal (flute) and L'Ensemble Orchestral de l'Oiseau-Lyre, c. de Froment.
London OL 50121.

Mozart: Sonata in F major, K.376. Clementi: Sonata in G major. Françaix: Divertimento. Piston: Sonata.

Jean-Pierre Rampal (flute) and Robert Veyron-Lacroix (piano).

Felsted RL 89007.*

Both these issues present Rampal as a top-grade instrumental virtuoso. He is also, on the evidence of the concerto performances, a fine musician. Regarded historically, C. P. E. Bach is a "threshold" composer: he is after one epoch and on the brink of the next. The Mozartian concerto was to come so much later that one would not expect to find many material guiding principles to instrumental concerto form, as Mozart left it, in the work of C. P. E. But they *are* there; and plainly. These are bigish works: the best, in G, plays 22½ minutes. Its first, and best movement, has an unmistakeable Mozart flavour and a prophetic instrumental layout.

Although Rampal's flute comes over well, the recording is not satisfactory. Strings are tinny and the *continuo* almost inaudible. Technically, the miscellaneous Felsted issue is much better and, for technical reasons or otherwise, Rampal's flute tone is rounder with piano than with orchestra. The Mozart sonata is delightful; better music for the instrument, in my opinion, than his flute concerti. The Clementi is slight, but really stylish playing by both performers makes something quite charming of it. Not a great deal can be said for the pieces by Françaix and Piston, although repeated hearings might reveal more weight than is at first apparent. Both works are knowledgeably written with regard to flute technique and provide Rampal with highly entertaining material.

Haydn: Concertos for harpsichord and orchestra in D and G.

Helma Elsner and Pro Musica Chamber Orchestra, Stuttgart, c. Reinhardt.

Vox PL 9810.

Mozart: Piano concertos no. 11 in F, K.413, and no. 14 in E flat, K.449.

Ellen Gilbert and Pro Musica Chamber Orchestra, Stuttgart, c. Walter.

Vox PL 9720.

Piano concertos no. 23 in A, K.488, and no. 5 in D, K.175, and Rondo in D, K.382.

Ingrid Haebler and Pro Musica Symphony Orchestra, Vienna, c. Walter.

Vox PL 9830.

Vox' recording of the two Haydn works is grotesque; the harpsichord is very quiet and the orchestra plays very loudly. In the long solos one can hear that Helma Elsner is not in any way to blame for the general failure; she plays beautifully. Of the two

* Strongly recommended.

Mozart recordings, Haebler and the Vienna ensemble are markedly better performers than Gilberg and her colleagues from Stuttgart. In K.449, *tempi* during the first movement are all over the place; after some pianist's private enterprise in the cadenza, Walter takes his cue from the soloist instead of taking her in hand. A not uncommon occurrence that: but elsewhere Paul Walter gives evidence of a felicitous touch with Mozart accompaniments. He and Miss Haebler have some lovely moments in the, generally, cheerful movements which make up the K.175, 382 and 488 set. But the recording is twangy and thin.

J. B.

Correspondence

Wien XIII: Eitelberggasse 13.

15th October, 1957.

To the Editor of THE MUSIC REVIEW.

HAYDN

SIR,—I am collecting material for a complete edition of Joseph Haydn's letters which is to appear in London in 1959. Most of the extant letters are at present in private possession: the existence of some is known only through the catalogues of antiquarian booksellers, and the originals can no longer be traced. I would be grateful for any information on Haydn's letters, particularly those in private or smaller public libraries.

Yours faithfully,

H. C. ROBBINS LONDON.

Stables End,

Dean Row Road,

Wilmslow, Cheshire.

To the Editor of THE MUSIC REVIEW.

28th October, 1957.

FUNCTIONAL ANALYSIS

SIR,—Mr. Keller is absolutely right; the method of analysis he discusses is not one of dissecting but of synthesizing, of building up the germs and particles of music into a whole so that one sees how they come to be a piece of music and how a work of art is made. I remember when I was trying to learn languages a Professor told me that I was dissecting sentences into bits which I could translate from English and was then putting them together again in another tongue. "Stop dissecting; learn to think whole thoughts in the language you are learning". On trying this I soon found that I understood *in* another language, and all became much easier. This kind of thing has happened to Mr. Keller. He has discovered that he can think in terms of assemblies of notes and probably (although he has not told us so yet—but it will come) in terms of sonorities and essential nuances. Good for him: he has recognized at a stroke what the rest of us did not see when it happened to us.

Anyone able to read a score audibly and visibly and with the ability to be touched by loveliness does his own functional analysis as he listens. He is bound to; otherwise he is not listening. Recognition of the *rightness* of note assemblies and their structural sequences is a necessary perceptive act of the satisfied listener. What then is new about FA except that Hans Keller has learnt to listen and wants others to learn too?

Reading Mr. Keller's output, I wonder who precisely he is aiming to teach. His style and his ranging erudition do not, I believe, make him easily approachable by those who must yet learn to begin to listen. (Here he is certainly on the right track in aiming to work wordlessly.) But what of those who already believe they listen to music with pleasure and responsiveness and who do so without the benefit of modern analysis? I am thinking of concert- and opera-goers who can sometimes be seen to be deeply moved by what they hear; who are capable of tears whilst listening, who admit to a tickling of the scalp, to "walking on air", to a nervous agitation or to a feeling of repose, according to the kind of music that is reaching them. What can we analysts tell them that matters? Sweet FA.

Yours faithfully,

JOHN BOULTON.

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HENRY PURCELL

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